VOGUE

ADVANCE
RETAIL
TRADE
EDITION

October 15, 1945 Incorporating Vanity Fair
Price 35 Cents 40 Cents in Canada
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TASTE—
above average.
PRICE—
a good average.

QUALITY
STYLE
CRAFTSMANSHIP
FORSTMANN
100% VIRGIN WOOL
COPR. F.W.CO.
FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

Release date for all the material in this issue is October 9 East of the Mississippi, October 16 West of the Mississippi.

VOGUE

How to use this issue to sell dresses

Page 89. Display jersey dresses with hoods or helmets of jersey in the same colour. With each display use this quotation—Vogue says: "Monotone jersey . . . all-of-a-piece look."

Page 90. Advertise black dresses with small sparkling jewels, bracelets. For a headline use this quotation—Vogue says: "All black—lit with wit." Use it in displays, too.

Page 122. Advertise short black evening dresses with an *air de ballet* look for the young under this headline—Vogue says: "Short dresses for 'Let's-go-dancing' evenings."

Page 123. Advertise long evening dresses under this headline—Vogue says: "Long dresses for R.S.V.P. evenings."

at-ease clothes

Pages 94, 95 and 105. Headline an advertisement—Vogue says: "At-ease clothes—lively, uninhibited." Sketch unusual lounging and play clothes from your own stocks.

hats, coats, furs

Page 96. Vogue says: "The helmeted look." Use this quotation as the headline of an advertisement for jersey and knitted wool helmets and hoods from your own collection.

Page 88. Advertise unfurred coats and fur hats from your own stocks under this headline—Vogue says: "Furless coat—foil for a fur hat." Display fur hats with unfurred coats.

Page 88. Display red coats, suits, dresses in a front of windows. In each window display this quotation—Vogue says: "Rememberable reds." Use it to headline an advertisement.

Pages 124 and 125. Headline an advertisement—Vogue says: "24 Hour Furs." Show the same fur coat twice—first with day clothes and then with evening clothes.

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
OCTOBER 15, 1945

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To sell fashion quote

VOGUE

Use these Quotations

in your advertising, windows, and departmental displays.

VOGUE SAYS: "The all-of-a-piece Look."

VOGUE SAYS: "The bulky-top Look."

VOGUE SAYS: "The spectrum is changing."

VOGUE SAYS: "Rememberable Reds."

hats

VOGUE SAYS: "Smooth, hooded heads."

VOGUE SAYS: "The helmeted Look."

VOGUE SAYS: "Furless coat—foil for a fur hat."

VOGUE SAYS: "Lighter-than-air cocktail hats."

VOGUE SAYS: "New, knitted hats have SHAPE."

dresses

VOGUE SAYS: "Monotone jersey."

VOGUE SAYS: "All black—lit with wit."

VOGUE SAYS: "Ribbon stripes for autumn nights."

VOGUE SAYS: "Bright wools—colour tonics."

VOGUE SAYS: "Grandly décolleté gowns."

VOGUE SAYS: "Long dresses for R.S.V.P. dancing evenings."

VOGUE SAYS: "Short dresses for 'Let's-go-dancing' evenings."

VOGUE SAYS: "Fashions in a highly romantic tradition."

at ease clothes

VOGUE SAYS: "Personal, uninhibited stay-at-home clothes."

VOGUE SAYS: "Season stay-at-home clothes with lively accessories."

VOGUE SAYS: "Free-footed slippers."

suits

VOGUE SAYS: "Tweeds are current and choice."

VOGUE SAYS: "Tweed suits with good life lines."

VOGUE SAYS: "Thick, fruity-toned tweeds."

bags and belts

VOGUE SAYS: "Put your money in a bag."

VOGUE SAYS: "A bag can be half the costume."

VOGUE SAYS: "Give a simple wool dress an important belt."

1-

VOGUE SAYS:

"Put your money in a bag."

2-

VOGUE SAYS:

"The bulky-top Look."

3-

VOGUE SAYS:

"All black—lit with wit."

4-

VOGUE SAYS:

"The helmeted Look."

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

Please send cards (1) (2) (3) (4)

10/15

Name.....

Store Name.....

Address.....

Four Free Cards

Please check those you can use, and mail this coupon.

JOFFÉ

New Natural Blond Stone Marten Coat

rich and radiant
in warm wonderful
tones of topaz
with smoky strokes
of taupe.
A fresh precious fashion
from our superb
Winter '45-'46 Collection.

ON THE PLAZA

BERGDORF GOODMAN

5TH AVE. AT 58TH ST. • NEW YORK 19

This CREST is a facsimile of the official CREST of the Province of Quebec which will be sealed to every pelt by the experts of the Department of Agriculture of the Province of Quebec.

Quebec Crested Mink

Exclusively in

Atlanta
J. P. ALLEN & CO.

Boston
R. H. STEARNS CO.

Buffalo
FLINT & KENT

Baltimore
HOCHSCHILD, KOHN & CO.

Cleveland
THE HALLE BROS. CO.

Dallas
TITCHE-GOETTINGER CO.

Denver
DANIELS & FISHER STORES CO.

Detroit
J. L. HUDSON CO.

Indianapolis
L. S. AYRES & CO. INC.

Los Angeles
J. W. ROBINSON CO.

Omaha
THOMAS KILPATRICK CO.

Philadelphia
STRAWBRIDGE & CLOTHIER

Pittsburgh
JOSEPH HORNE CO.

Rochester
SIBLEY, LINDSAY & CURR CO.

San Antonio
JOSKE'S OF TEXAS

Washington
WOODWARD & LOTHROP INC.

Wichita
THE GEO. INNES CO.

In Canada—Montreal
HENRY MORGAN & CO. LTD.

In Brazil—Rio de Janerio
SIMOES & ALIJO

A Ritter Original

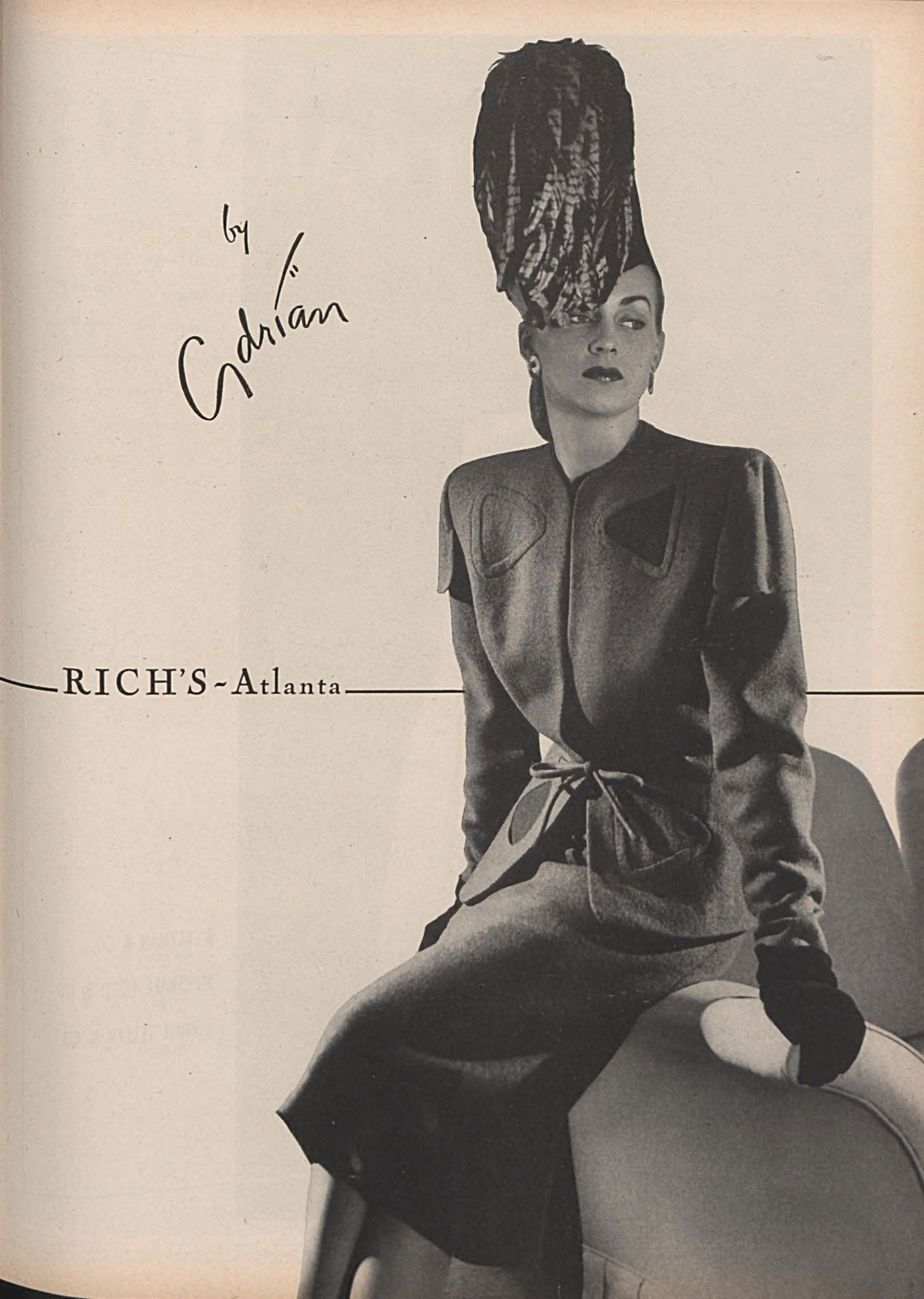
Bonwit Teller new york

RICHARD AVEDON

Traina Norell – this designer must have been born on the tail of a comet... his clothes give off sparks of excitement. Behold – his new bare shouldered chiton bordered by a frieze of brilliants. Sparks indeed!

DESIGNER'S SALON, SIXTH FLOOR

ROCK CANDY
ROCKET
ROCK & RYE
PALTER DELISO
NEW YORK
ROCKY MOUNTAIN GOAT
bolri


by
Adrian
RICH'S ~ Atlanta

IT'S *ARALAC!

Bright, vari-colored embroidery on rich, lustrous Glowvara . . . a Seaglow herringbone weave of rayon and ARALAC from Brighton Mills . . . gives this Addie Masters housecoat an air of gracious formality. Lime, emerald, blue and American beauty . . . sizes 10 to 20 . . . about $30.

B. ALTMAN & CO.
NEW YORK

MARSHALL FIELD & CO.
CHICAGO

BONWIT TELLER & CO.
PHILADELPHIA

★ T. M. Reg. U. S. Pat. Off. by ARALAC, INC., a division of NATIONAL DAIRY PRODUCTS CORPORATION

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Vol. 106, No. 7
Whole No. 1751

To wear with confidence

John Casella turns a soft hand to this

two-piece dress of Forstmann sheer wool.

The wide-shoulder look

is accented by gold sequins . . .

enough of them for candlelight dining . . .

hat by Howard Hodge

in Denver . . .

The Denver Dry Goods Company

in St. Louis . . .

Scruggs Vandervoort Barney

Dramatic double-ups:
saucy waistcoat blouse
of crisp rayon taffeta.
Blue or violet plaid.
32-38. 22.95. Peek
through blouse of sirsen
black cotton and rayon
lace. 12-42. 16.95.
Black rayon crepe skirt.
12-20. Long. 12.95
short. 10.95.

BLOOMINGDALE'S

BLOUSE SHOP, 3rd FLOOR
LEXINGTON at 59th, N. Y. C.

CHEN YU *Cloudsilk* MAKE UP

Nails and Lips . . . Chen Yu Frozen Fire Nail Lacquer and Lipstick

Rawlings-Vogue Studios

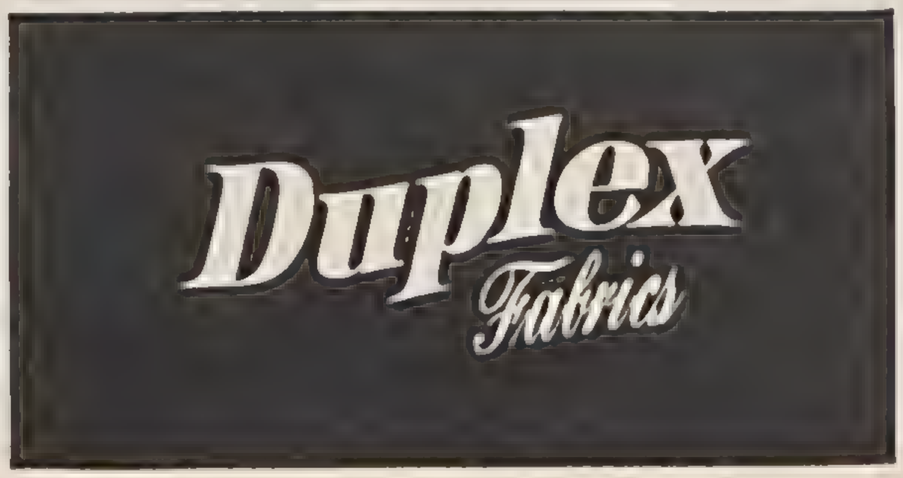
A totally new make-up that dresses your skin in a glowing radiance that belies the presence of blemish . . . it covers so well. When you wear it . . . no matter whether it be night or day . . . in the sun's brilliance or in the darting beams of candlelight . . . others see you as through a veil of sheer beauty. Cloud silk! And it's actually good for your skin—guards it carefully and loyally. Nine shades—one exactly right for you.

$2
Refills, $1.25
(tax extra)

Jeweled sleeves, nights of splendor . . . in a gown of shimmering San Chu Crepe. For San Chu is the very stuff of emotion. A luxury rayon crepe of Bur-Mil quality . . . radiant, richly lustrous, inspiration itself. Proving again, in this Maurice Rentner original, that—a Duplex fabric means a finer fashion. *In beautiful clothes and by the yard at all fine stores.* Duplex Fabrics Corp., 1410 Broadway, N. Y. C.

MAURICE RENTNER SAYS . . "FASHION IS AN EMOTION."

in DUPLEX SAN CHU CREPE



hot pepper...the new, red lipstick to season your dark costumes, add zest to your makeup, spice to your eyes... harmonizing with Nutmeg Beige face powder, Sage Green eye shadow...and a deeper brown-toned Chromablend (blended powder base).

at JULIUS GARFINCKEL & CO.
WASHINGTON D. C.

JACQUELINE COCHRAN

Paul Rand

© 1948 JACQUELINE COCHRAN

Cobra

Parfums Weil Paris Co., 745 Fifth Avenue, New York

Van Raalte

GLOVES · UNDERTHINGS · STOCKINGS

"BECAUSE YOU LOVE NICE THINGS"

*Hands-Away**

Sleight-of-hand glove fashion which frees fingertips at will but keeps arms glamorously deep in rich rayon jersey. At better stores — the set, $2.

* Reg. Applied For

As always, fashion turns to Botany

for sheer, fine dress woolens.

In spite of shortages—the quality and leadership of

"Botany" Brand fabrics remain unchanged.

BOTANY WORSTED MILLS

Passaic, N. J.

Worsted and Woolens for Women's, Children's and Men's Wear

No-Dye-Lot Knitting Yarns • Botany Perennials

† Certified Fabrics • The Botany Tie, Robe, "500" Suit • Men's Sportswear • Lanolin Cosmetics

† Certified by Botany Laboratories • Copyright 1945 by Botany Worsted Mills

* "BOTANY" is a trade mark of Botany Worsted Mills,

registered in the U. S. Patent Office.

Maurice Rentners new and worldly windblown silhouette . . .

interpreted in velvet on wool

FRENCH SHOPS Filene's BOSTON

Going Places with TUSSY * * * Week-end "Drag" at Annapolis

Jill in long jacket: I packed in a rush and forgot my face powder. I'm so mad I could cry! What in the world am I going to do?

Beauty in bonnet: Don't fret, Pet! I'll lend you some of my Tussy *Safari Face Powder.* You'll love it...makes you look pretty but not powdery...and, for your future information, it comes in delicious shades!

She's holding her man: Right! And if you're out to devastate him all day long ... start your make-up with a creamy film of *Safari Powder Base Cream.*

Jill in long jacket: So that's how you do it! I'm not above stealing a good idea when I see one. I'll get me some Tussy today!

Still holding her man: Why not? Everyone knows that Tussy Cosmetiques make a girl look sweet as candy!

Copr., 1948, by Lehn & Fink Products Corporation, Bloomfield, N. J.

Safari Powder Base Cream ...
choice of 3 shades ... $1 each
Safari Face Powder ...
lots of lovely shades ... $1 each
All prices plus tax

Tussy

FOR THAT YOUNG, YOUNG LOOK

Tussy Cosmetiques, 683 Fifth Avenue, New York 22, N. Y.

Coachman lines look new and beautiful in this Carmel Original coat. Forstmann's Melton Cloth, effectively spiced with ribbon-bound pockets and capelets. Black with Green or Brown with Beige. $110.00

Third Floor Coats Chas. A. Stevens & Co. State Street, Chicago

CROWNING GLORY OF YOUR LETTERS . . .

Montag's Coronet

Everything about Montag's Coronet stationery makes you enjoy letter-writing! It's exquisite quality – extra 100% rag, made from new white rag . . . crisp, fine, with a unique weave design. Smart tints – flesh pink, Flemish blue, or pure white. *You'll write from the heart on Montag's Coronet!* Made in pound papers with envelopes to match, and boxed combinations.

MONTAG'S FASHIONABLE WRITING PAPERS
SHEERLITE *LONDON CRUSHED BOND*
Montag Bros., Inc. Atlanta 3, Ga. 230 Fifth Ave., New York

Nettie Rosenstein...
oak room THE DAYTON COMPANY minneapolis

*REG. U. S. PAT. OFF

Diminutive*. . . for important little evenings. Soft flattery designed to fit the typical American girl of 5′5″ or under without extensive alterations.

Beautifully draped Crepe Cezano by Foreman. Under $40.00

At one fine store in each city or write to

Diminutive
CLOTHES TO FIT THE TYPICAL AMERICAN GIRL

MARTINI FROCKS
498 Seventh Avenue
New York 18, N. Y.

Bonwit Teller
new york

Fabulous...
Breathless...
Charbert's Heavenly Twins

BREATHLESS PERFUME, 3.50, 6.75, 12.75, 24.00
FABULOUS PERFUME, 3.50, 6.75, 12.75, 24.00
Perfumes, Main Floor *Subject to 20% Federal tax*

"Pretty sure of herself . . ."
. . . and why shouldn't she be? Everything's suave, letter-perfect. Windbreaker top triangled with buttons . . . smooth little side-vent skirt. In Tegra,* a fine rayon suiting of Bur-Mil quality. Grey, gold, red, royal, black. 10 to 20. About $13. For store nearest you, write Majestic, 1410 Broadway, N.Y.C.
* Labtex Fabric. REG. U. S. PAT. OFF
Majestic

Revlon's "Fatal Apple" . . . new I-dare-you red Nail Enamel and Lipstick adding feminine attraction to Nettie Rosenstein's tunic cut-away coat and dress.

Kodachrome by Edward Jacobsen

$32. $17.50 $10. $5. (plus taxes)

Surrender

HE WILL IF YOU WEAR IT
SHE WILL IF YOU GIVE IT.

PARFUMS
CIRO

© 1944 Parfums Ciro, Inc.

CELANESE* SYNTHETICS

Forecasting fabrics of tomorrow... Jersanese*, beautiful fluid jersey of Celanese* modern synthetic yarn. Staged here against Lumarith* plastic, companion achievement of Celanese creative chemistry. Celanese Corporation of America, N. Y., 16.

for

ever

changing

fashion...

the never changing Beauty of Marvella Pearls.

Marvella *Jewelers Quality Pearls*

383 FIFTH AVENUE • NEW YORK

AT FINE STORES EVERYWHERE

ILLUSTRATED, THE BEAUTIFUL MARVELLA ZENITH, $18 (PLUS 20% FED. TAX) • WEDDING GOWN BY MURRAY HAMBURGER

*Simulated

Handmade by Yolande

So much smarter with gloves
keyed to your costume
HANSEN GLOVES
NEW YORK MILWAUKEE CHICAGO

NOW THERE IS TIME for pleasant things again . . . and from the lovely old town of Hawick, snug in the border Hills of Scotland, Pringle sweaters will soon be on their way to you. Lovely Cashmeres and Shetlands in misty Highland colors to renew old friendships and to delight those who will soon enjoy their first sweater by Pringle.

ROBERT PRINGLE & SON, LTD. HAWICK, SCOTLAND

New York Office: 9 EAST 41ST STREET, NEW YORK 17

Fromm

FROMM'S SWEEPING SILHOUETTE . . . of precious, pedigreed pelts, silver-laden over a mist-blue haze. Turns your most casual occasion into a memorable event. Identified by the Fromm blue ribbon pedigree medallion, at finer fur stores. Fromm Bros. Inc., Hamburg Wisconsin, and New York 1

Fromm, world-renowed breeders of Bright-with-Silver Fox, Standard Mink and the fabulous new Fox and Mink mutations: Silverblue and Platinum Silver Fox, Silver Sable Mink, Arctic Mink, Platinum Mink

Which? Saint..to be loved and adored – or – Sinner..as mischievous as a sidelong glance. Two strikingly intriguing perfumes.

Flatterer, indeed, with its new dropped shoulders, closed throatline and full free skir

In **YALANA,** a **YALE** fashion-tested fabric

All rayon in gold, coral, green and aqua. Sizes 10 to 18. $14.95

AT HENRY ROSENFELD departments in leading stores throughout the countr

The Embodiment of Beauty *Mme. Adrienne Brassieres*

Neiman-Marcus
Dallas

ROXSPUN BRAND CLOTHES ARE MADE EXCLUSIVELY BY SHIPMAN & BAKER, INC., 500 SEVENTH AVENUE, NEW YORK 18, N. Y.

c.h.baker

Strato-clog

Black patent or brown
calf, faille platform and heel. $12.95
Address Mail Orders:
C. H. Baker, 730 So. Los Angeles St.,
Los Angeles 14, California

—too smart for words

LOS ANGELES BEVERLY HILLS HOLLYWOOD PASADENA LONG BEACH SAN FRANCISCO

Lynn Lester

fashions the california scene with this topper* dress for you

A style that typifies today's California silhouette . . . broad, softly rounded shoulders, balancing the stem-like slimness of the skirt. You'll love the classic, sculptured look about this casual dress, superbly tailored by Western Fashions in chamois red, aqua, campus green or grey. Sizes 10-18. Retail price, $25.

*A Fabric Classic
Uniquely Shirley
Reg. U.S. Pat. Off.

dewees CHESTNUT STREET, PHILADELPHIA 7,

WESTERN FASHIONS AUTHENTICS
Lynn Lester

Schiaparelli
de Schiaparelli

COSTUME BY MONTE SANO HAT BY LILLY DACHÉ

FAWN . . . A DISTINGUISHED FALL COLOR

PRESENTED BY HOCKANUM . . . MAKERS OF WOOLENS

OF BEAUTY, QUALITY AND LASTING WEAR.

HOCKANUM Woolens

HOCKANUM MILLS, ROCKVILLE, CONN. • FOUNDED 1809 • DIVISION OF M. T. STEVENS & SONS COMPANY, NORTH ANDOVER, MASS. • J. P. STEVENS CO., INC., EMPIRE STATE BUILDING, N. Y. 1, SELLING AGENTS

Nearly everything in this picture (except Joan McCracken, dancing comedienne of "Bloomer Girl," and her charming little shadow, Lynn Clayton) is a fine Bates fabric. Bates luncheon cloth and napkins, Bates draperies, Bates "Big 'n' Little" print party aprons—"big" for Joan, "little" for Lynn.

Twosome cottons with a single theme

Many a bright, beautiful Bates fashion print has its own pony edition. For a little-girl-and-her-heroine, as above, or sisters, or used together on the same costume... for a very special made-to-order effect. Bates "Big 'n' Little" prints series is an idea all America loves. Typical of Bates design studio where cotton that's been Sanforized, Tebilized... is being *Glamorized.*

Bates
FABRICS

BATES FABRICS INC., DEPT. F, 80 WORTH ST., NEW YORK 13, N.Y.

Bates Keeps Living Costs DOWN! Supplies for civilian use are limited but you can still buy famous Bates Fabrics at the same prices you paid for comparable quality in the Spring 1942.

To a Pioneer of the Air

For her record in aviation and outstanding service to her country, Mrs. Nancy Harkness Love has been awarded the Avon Medallion of Honor for Women of Achievement.

As one of America's foremost women pilots, Nancy Harkness Love, at twenty-eight, was selected to organize and command the now famous Women's Auxiliary Ferrying Squadron. She not only handled heavy administrative duties, but with a small, very active group of her WAFS, safely ferried over twenty-nine hundred Army planes in less than ten months—thus releasing desperately needed men flyers for combat duty. A veteran test pilot, she also helped develop the tricycle landing gear used on the planes which have made history in the skies.

Even under the most trying conditions, women of great pioneering spirit guard their beauty as one of their most cherished possessions. To you, loveliness can be a friend at your door: your Avon Representative. She calls to show you *in the privacy of your own home* how to achieve thrilling new beauty with exquisite Avon cosmetics. Welcome her!

BE HOSTESS TO LOVELINESS

Avon Medallion of Honor

awarded to women of achievement chosen by the following committee of prominent women:

C. MILDRED THOMPSON
Dean of Vassar College

FANNIE HURST
distinguished novelist

GLADYS SWARTHOUT
Metropolitan Opera star

Avon COSMETICS
AT RADIO CITY NEW YO

These are the "Label of Luxury" towels that you love . . . the fine yarn, stay-soft towels that are ABSORBenized*, specially treated to dry you faster. Somewhat hard to find now, because of our war work, but after all, a Callaway ensemble is worth an extra search! CALLAWAY MILLS, *La Grange, Ga.*

CALLAWAY MILLS

*Reg U.S. Pat Off.

Toujours Moi
Toujours moi
CORDAY

A Black dress you'll cherish for years.

Rich Ducharne crepe and lovely

Beaudrape by Julius N. Werk.

Sizes 10 to 20. About $50

AT MOST FINE STORES

Connie Foster

CALIFORNIA

For the Name of the Store in your city write Connie Foster, 315 E. 8th St., Los Angeles 14, Calif.

Lizard made infinitely precious with an overtone of bronze by

La Valle

LOOK FOR THE LA VALLE NAME IN YOUR CITY
ALSO IN HONOLULU AND HAVANA

PLATINUM MINK AND JEWELRY FROM JAY-THORP

Jaunty Junior

It goes to lovely lengths, this coat with winged detail on shoulders and pockets. About $50. To follow suit, a smooth, slim skirt. About $12. Both in a Deering Milliken all-wool suede. Sizes 9-15. At one leading store in your city. Jaunty Junior*, 500 Seventh Avenue, New York 18, N. Y. Morris W. Haft & Brothers, Inc.

*REG. U. S. PAT. OFF.

Sheer stockings *can* wear well! Humming Birds do—that's why they're worth waiting and asking for!

Humming Bird Hosiery

Basque Volant
wonderful dancing fullness springing from an elongated, whittled waist-yoke. Clear light ruby or black melton cloth. Misses' sizes. 119.00 Altman coats, third floor
B. ALTMAN & CO.
Fifth Avenue New York

INCIDENTAL MUSIC . . . . .

Tuned to discoveries over slender, lifted goblets, the theme-melody of "Bond Street" by Yardley . . . a pianissimo perfume, so voiceless soft it leaves others mindful only of beauty and of you.

"BOND STREET" by YARDLEY

Yardley products for America are created in England and finished in the U. S. A. from the original English formulae, combining imported and domestic ingredients.

TRAINA-NORELL'S "Tango Tunic"...

superb new silhouette...
bateau necked, beaded and fringed...
exclusive with

T. A. Chapman Co.
Milwaukee

High-Light Red

BY

ANTOINE

To highlight your beauty with a
brilliant splash—Antoine's new make-
up in spirited, youthful High-Light red.
Your lipstick a bright blaze—
your rouge, powder, foundation, and
eye shadow in background hues.
With all the daring of Antoine—
master of dramatic make-up.
Antoine, 663 Fifth Avenue,
New York 22, N. Y.

Now you see it . . . now you don't! Palm of smooth, sturdy pigskin, back of soft, rich ELVETTE double-woven cotton. In a glove that has the double virtue of being as smart as it is long-wearing.

Ask for WESTWOOD . . . about $5.50

dawnelle
TRADE MARK
"The gloves all America loves"

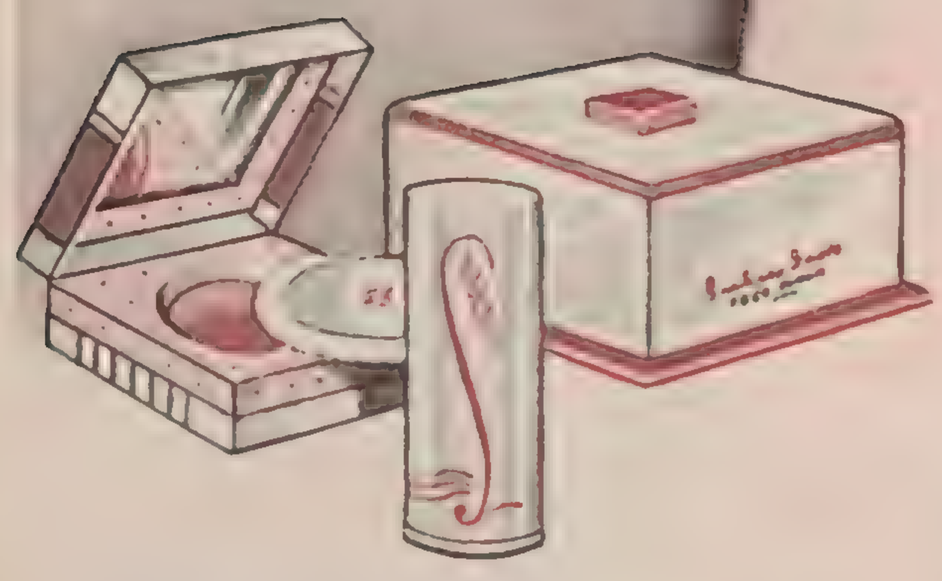
MANNE & WEILL, New York • Kansas City • San Francisco Your favorite store may have other dawnelle glove styles if the one illustrated is not available.

Beauty in the American Tradition

Glorified by the New Barbara Gould Make-up For Fall . . .

Depend upon it . . . a new Barbara Gould make-up color inevitably becomes a "Fashion First" with America's smart women.

So it is with "Gaiety Red," the newest Barbara Gould lipstick shade . . . a bright, clear, true red the fashion world has taken to its heart. Created to point up muted fall colors like winter blonde, and mink brown . . . equally devastating with black and stark white. Other Barbara Gould make-up accessories to harmonize.



Barbara Gould "Gaiety Red" Lipstick $1.00
Barbara Gould Face Powder 1.00
Barbara Gould Rouge .85
(All prices plus tax)

Barbara Gould

NEW YORK

Smooth figure Strategy

...the sleek molding beauty of a Flexees girdle, the free-as-air comfort of a Flexaire bra. Expertly designed to complement each other... Flexees and Flexaire contour your figure in a smooth, unbroken silhouette.

FLEXEES GIRDLES AND COMBINATIONS: $5.95 to $15 • FLEXAIRE BRAS: $1 to $5

Hanes
seamless stockings...
glamour style for legs

Seeking ever the finer . . . the more luxurious . . . the truly exclusive . . . she chooses

the only

FACE POWDER

containing

Velo-derma

A face powder fragranced with a floral melange . . . silken in texture. A face powder blended with the rich ingredients contained in VELO-DERMA. In five original shades—Perle, Perle Beige, Perle Rosée, Perle Ivoire, Topaz.

VELO-DERMA DISTRIBUTORS, INC. • NEW YORK, N. Y.

Bare-Foot Originals*

A BRAND IS JUDGED BY THE "COMPANY" IT KEEPS...

$8.95 to $10.95

*PATENT PENDING

WOLFF-TOBER SHOE MFG. CO.

SAINT LOUIS • MISSOURI

Carlye originals are designed
exclusively for the junior
figure—smoothly tailored
and beautifully made.

Carlye . . . St. Louis

Eisenberg Originals

Your favorite Eisenberg cosmetics and fragrances...in colorful, holiday boxes for Christmas giving. Choose from several combinations in such memorable scents as Stirring, Startling and Excitement. But a word of advice: Don't be a last-minute Christmas shopper!

If these sets cannot be purchased at the fine store in your city, write to:

EISENBERG & SONS, Dressmakers and Perfumers
222 West North Bank Drive, Chicago 54, Ill.

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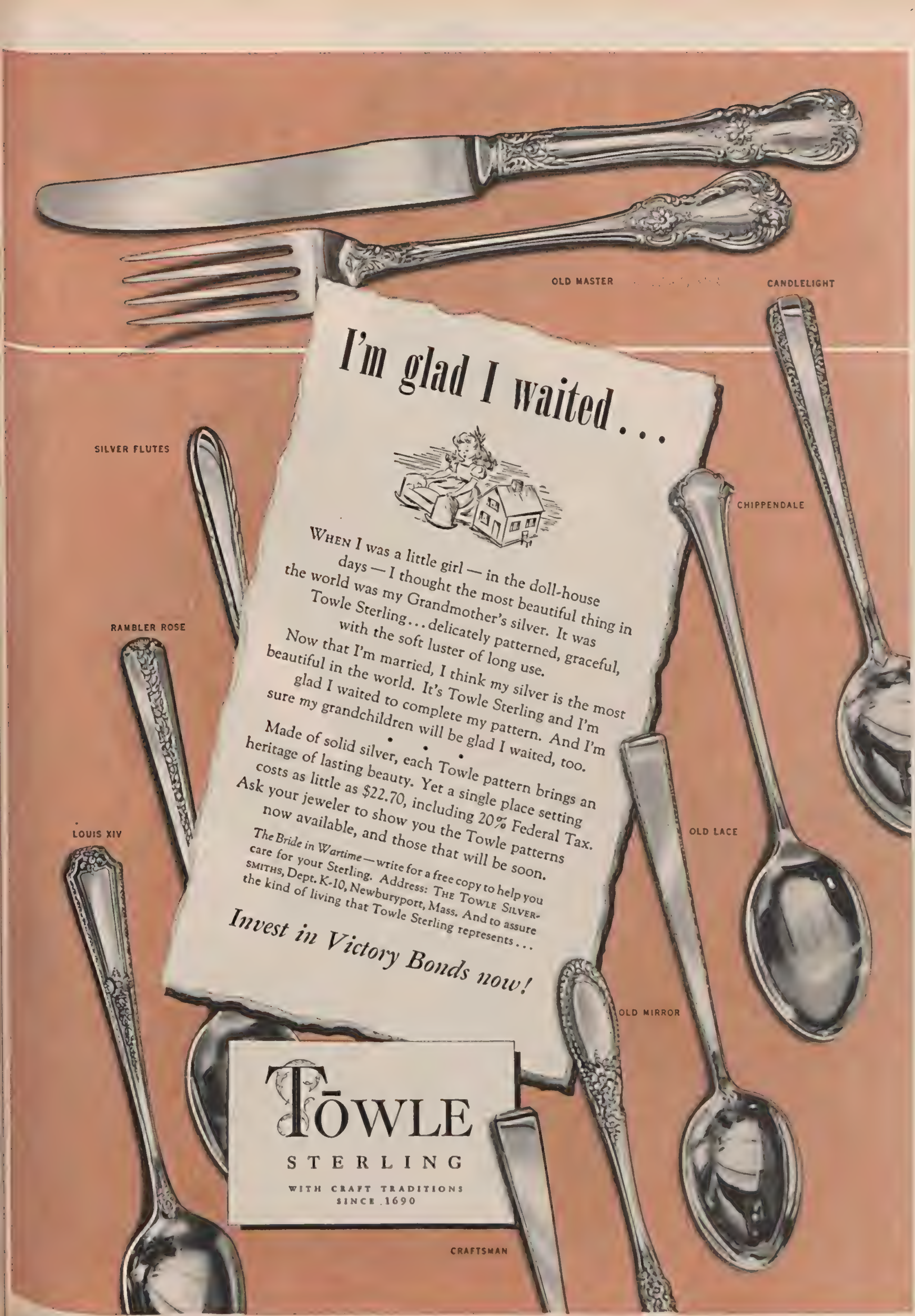
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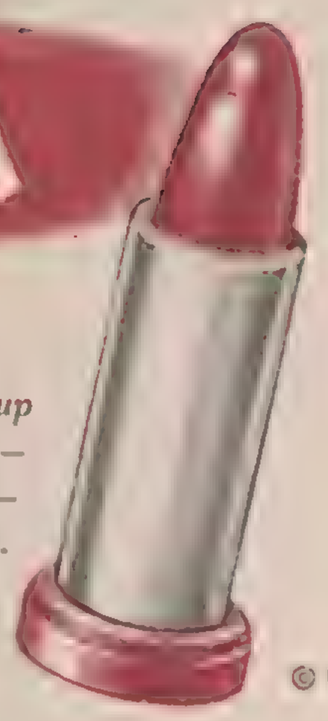

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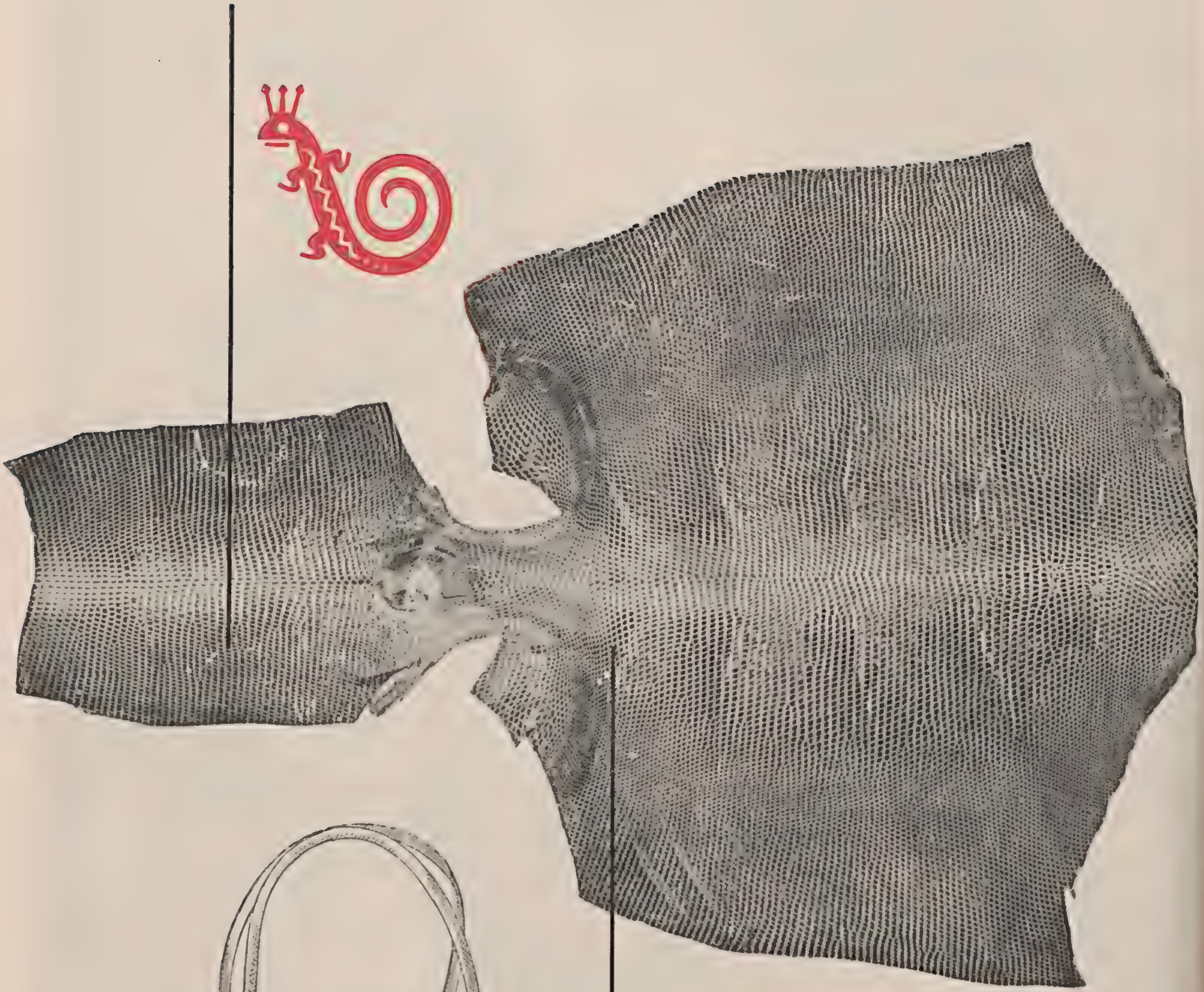

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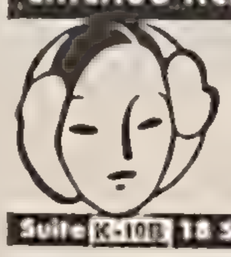

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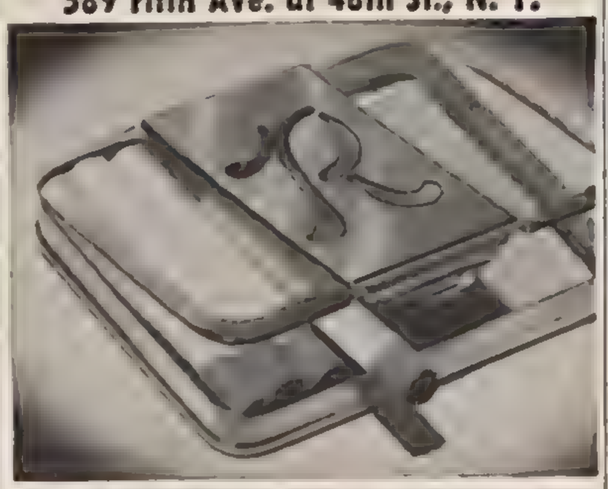

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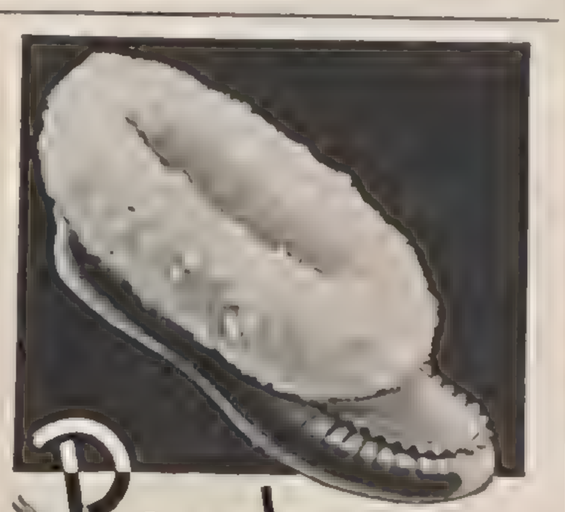

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Shop

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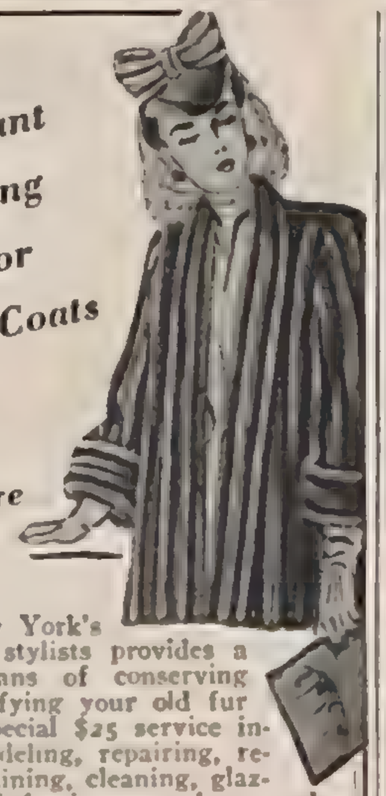

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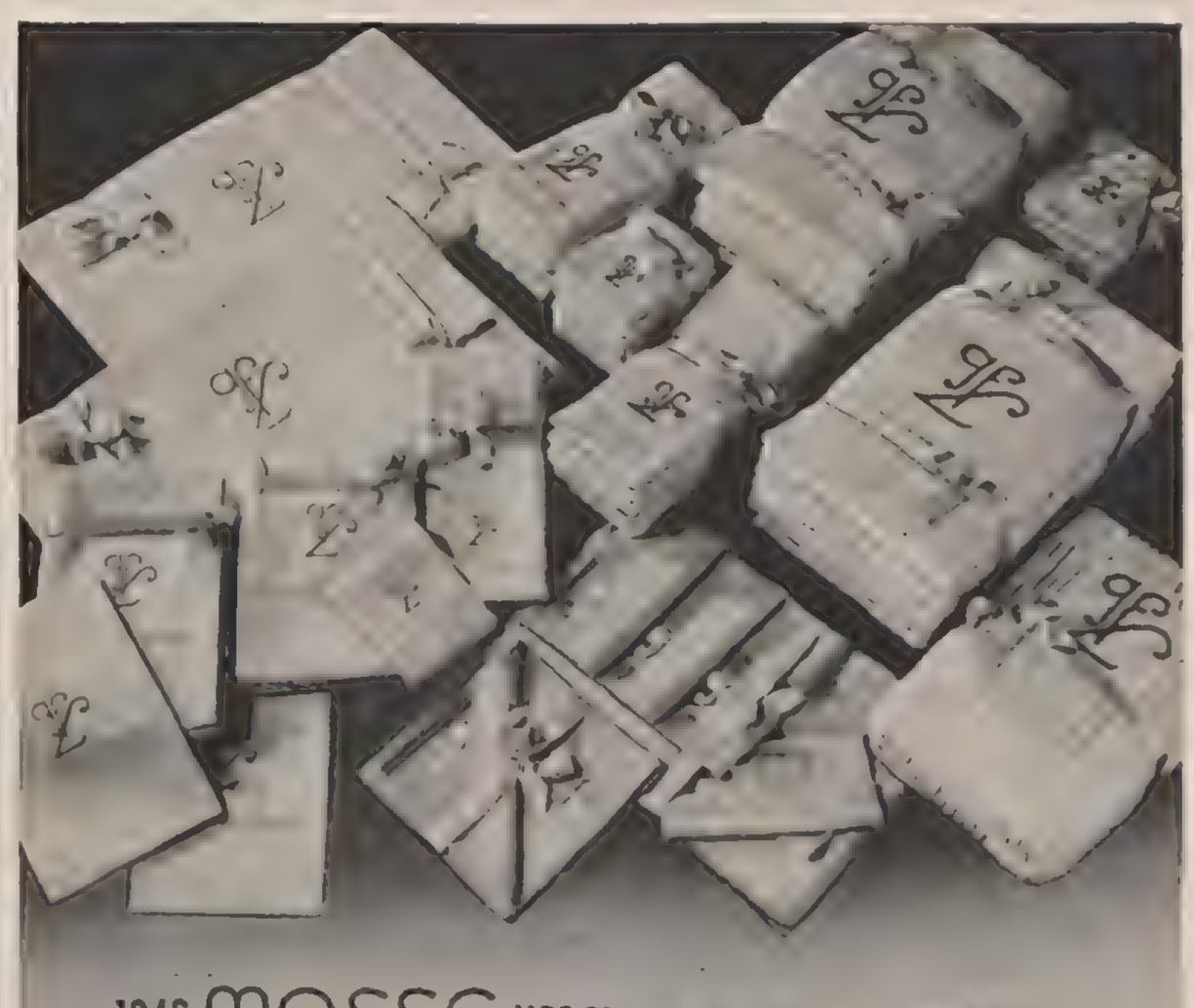

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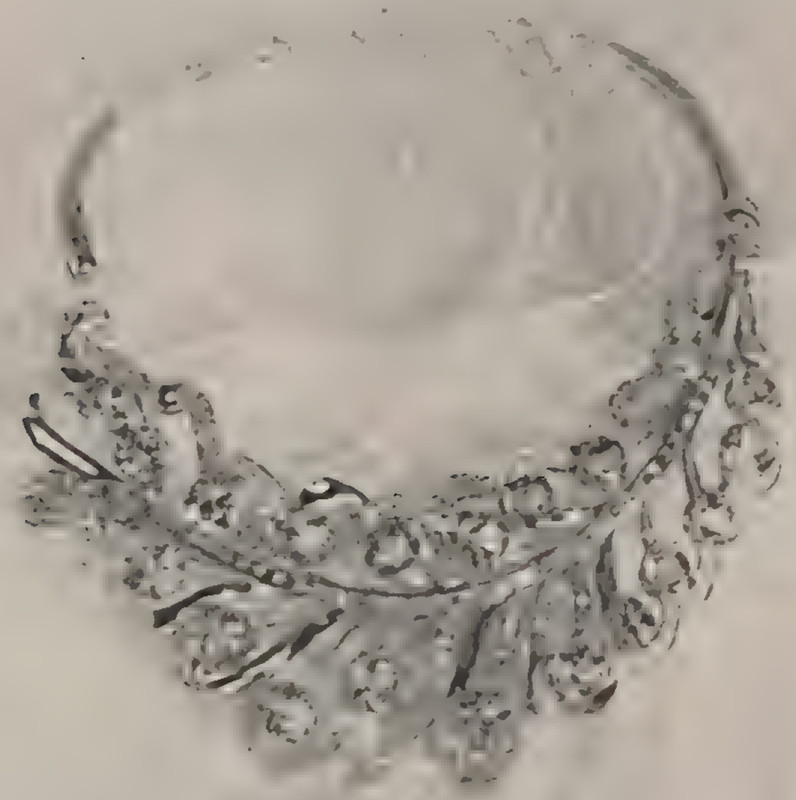

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BAKER

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All prices plus tax

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OCTOBER 15 CONTENTS

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COVER: The price tags are anonymous...because these country-city clothes have the bold-built lines, the good fabrics, the strong classic colours that count. The greatcoat: plaid wool, high wing-spread collar. About $65. The suit: grey wool, to take sharp colours. About $65. Both, Vera Maxwell designs, sizes 12 to 16. Red wool knitted scarf. $5. All, Abercrombie & Fitch; Carson Pirie Scott; Bonwit Teller, Phila. Gilt-studded jersey belt, pony bag by John-Frederics. The lipstick is Du Barry's clear, ringing "Clarion" red by Richard Hudnut.

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price tag – anonymous

No woman of taste, in these days, wishes to look as though she had spent a great sum of money on her clothes. Time, ideas, thought...yes. But something in the spirit of the times, an unwillingness to flaunt our national good fortune, a sort of international good taste, prevents a woman of spirit and heart from appearing comfortable in clothes that are obviously outrageously expensive. She does not necessarily wish her clothes to appear markedly inexpensive...for a woman of ample income that too seems disproportionate. The desired effect is price-tag-anonymous; when the money spent seems, and is, actually less important than thought and time and knowledge. There are certain price-tag-anonymous principles that can be applied to every costume you select...

Spend time and, all the money you need to, for fit. Without fit, no garment is worth its price. With fit, any garment is multiplied in value endlessly. If both time and money are limited choose clothes that are easily fitted...for example, the simple malleable jersey dress on page 89.

Be definite about line. Line that looks as though you meant it, believed in it; did not rely on gadgets and distractions to camouflage its lack. (The faille dinner-dress on page 90 has definite, confident line in its simple, wide sweeping shoulder-tip décolletage, its beautiful skirt.)

Be canny about fabrics. Choose obviously useful fabrics...respectfully used. Rough wools with character. Jersey, which fits easily, lives long, stays unwrinkled. Good cottons; linen; the new firm, individual rayon weaves. For example, the heavy-textured red wool coat on page 83.

Have a sense of occasion and, if in doubt, lean to the side of underdressing. Respect the nuances, the degrees of formality. A reputation for elegance is built not on Dramatics for the Great Occasions...but on a continuing understanding of what is right for each occasion. Some clothes play the scale of occasion to perfection. The little black wool dress and jacket on page 91 has the same ability to change pace... aided with accessory-clues...as its wearer. Its price tag...obscurely anonymous.

The swathed head... Knowing finish for a jersey dress, for furs. Wrap smoothly, pin with gold.

GREY JERSEY HELMET-HOOD, $6.
PECK & PECK; J. W. ROBINSON;
L. S. AYRES. SEAMAN SCHEPPS' COINS

Coat without fur...

Red; rememberable.

Unaffected good lines.

Foil for a fur hat.

If it fits you—

it's priceless.

TWEED PRINCESSE
COAT BY DAVIDOW.
MOLYNEUX DESIGN.
SIZE 10, TO 32, $59.
HENNE PENNELL;
MARSHALL FIELD;
I. S. AYRES

Monotone jersey...
All-of-a-piece look.
Young grey elegance.
"Mobile" wool jersey.
Price tag—
anonymous.

JERSEY MIDRIFF
DRESS, CLAIRE McCARDELL
DESIGN, SIZES 10 TO 16, $45.
FORD AND TAYLOR;
NEIMAN-MARCUS;
THE BLUM STORE

All black . . .
Lit with wit. Soft,
sure silhouette.
Contemporary—
not classic. Background
for ideas.

DINNER-DRESS, RAYON
FAILLE, CEIL CHAPMAN
DESIGN, SIZES 10 TO 16, $40.
ALTMAN; I. MAGNIN;
JOSEPH HORNE; JAYS.
JEWELS, VAN CLEEF & ARPELS

All line...

No distractions.

Your skin, your hair,

and your waistline

are your smartest

accessories.

BASQUE WOOL
SUIT, CAPRI DESIGN.
SIZES 10 TO 16.
JACKET, $40. DRESS, $35.
BERGDORF GOODMAN;
HARZFELD'S; WM. H. BLOCK.
MIDTOWN FUR BELT, BAG

How much shall I spend for my clothes?

THE correct answer is variable, and invariably personal: it rests with the needs and capacities of the woman. But this we venture: a great many *too* many American women spend on their clothes out of all proportion to their incomes, their needs, their life, and their ultimate satisfaction. There seems to be a rapacity for clothes for the sake of the clothes themselves, as if they had an inherent magic, so that everywhere we see women competitively dressed in "fashions" (which is expensive), only rarely a woman expressively dressed with style (which can be inexpensive). Deny it, say you are innocent, our ear is stone. The woman with a dashing theatre suit but without the price of tickets; the woman who imagines that a lovely dinner-dress can atone to her guests for the indifferent dinner in the flowerless flat, or a pretty hat console her husband for a dull wife...is dressed without meaning. She has spent on clothes at the impoverishment of spirit. We believe that clothes are important as an expression of the body, bones, and being of the individual woman. We think it is better, if you can't have everything, to be an interesting woman in an uninteresting dress. We are convinced that American women in general could spend less and dress better.

Budgets were made to be broken, and we offer you none, but we have listed, as a guide, what we consider to be among the chief economies of dress:

1. *A sense of proportion:* Dress to your reality whatever it is...you'll save money: you won't make mistakes.

2. *Your own taste:* If you have taste, you don't have to pay for someone else's, you won't be led off down fashion's by-paths on false scents...it's your greatest economy.... If you have taste *plus* ingenuity, you're an economic measure in yourself, you'll see evening skirts in upholsterer's remnants, blouses in beloved but outmoded silk dresses—possibilities in everything.

3. *Individuality:* This costs nothing, everyone has it though few use it. If you think your taste frankly isn't worth a wooden nickel, hang on to your individuality and leave blind-buying of what the saleslady says is "smart" to the hapless—no dress means any more than it means to you. If you like yourself in dark blue and V-necklines, stick to your convictions—you may not set any paces, but you'll establish your own; and personal flavour is the salt of fashion.

4. *A Good Figure:* This is top economy if you can get it...and the lower you are on taste, time and money, the more it means to you to have it. You won't have to pay out for clothes that play your *bon points* up and your *embonpoints* down, and you can look right in a rag.

5. *Grooming:* A clear eye, a fair, fine skin, hair that acknowledges its licks of the brush, and impeccable fingernails are your first, foremost and finest accessories, worth more than much fine gold.

6. *A Ready-to-Wear Closet:* Keep your closet free of derelicts, every hanger-on ready for action. Never put anything away that is not clean, pressed, the rip mended, the button restored, the shoulders fitted, the old dress reconverted into the new skirt. Your bank account will be spared the ravages of ill-gotten, eleventh-hour acquisitions.

7. *Fashion Itself:* If you just take it by the tail, fashion has never been easier to swing on the side of economy than it is now. The days are dead when a new season demanded a new "outfit"—all matched and mated and made-to-the-moment. "Ensemble" now reads "assemble": you buy the parts and mix your own. "Reconversion" is as timely in a clothes vocabulary as in industrial parleys. And "old" is as good as "new."

8. *Masterpieces:* Focus your spending on one or two masterpieces. The "good" suit is not the cliché but the classic of a well-dressed life. Properly bloused, it can be *(Continued on page 159)*

VOGUE DESIGNS FOR DRESSMAKING. Mrs. Sherman Jenney (opposite) wears a ribbon-striped dress for autumn evenings—square-cut, bustled. Keyed to the stripes, turquoise jewels by Rubel; Denney and Denney's "Romance Red" lipstick. Rémond Holland Enka rayon taffeta. Dress, design No. 273.

• FOR BACK VIEWS AND SIZES SEE PAGE 142

VOGUE DESIGN NO. 273

GEORGE PLATT LYNES

Mrs. Sherman Jenney in short evening dress

Stay-at-home clothes . . . to be seasoned by you with a bright scarf, a controversial belt, litres of jewels, little fur shoes

1

When you dress to stay by your own fireside you have licence to be as personal, as lively, as uninhibited as you like to be. It's a game with no rules except please yourself. You might wear a full-skirted gown or a grand-indulgence fur tunic; might wear pants-and-a-sweater. What you do with what you wear is where your own style comes in. You can give the gown a spotted fur cummerbund, little fur pantoufles; muffle the tunic's neckline with a silk bandana; add fortune tellers' beads and bangles, socks dyed crazy colours, to slacks or dinner-shorts. The fun is in making your clothes make the most of *you* (what you do, of course, depends on *your* clothes, *your* house, *your* figure). The fun is in making these at-home clothes the most becoming ones you own, though they needn't, ever, be the most costly.

4

3

2

1. Yellow rayon faille shorts, a white rayon crêpe shirt. Your red scarf, yellow socks. Tina Leser design. Sizes 10 to 16. $30. Saks Fifth Avenue.

2. A leopard-stencilled kidskin "sweater," black wool slacks. Give it a bright scarf, jewels, fur slippers. Hattie Carnegie original.

3. Green rayon crêpe top on a deeper green velveteen skirt. Pile on necklaces for bravura effect. Sizes 10 to 18. $60. Henri Bendel.

4. Mix a bright skirt, a black sweater, and a Mexican *rebozo.*

5. A maharaja's tunic translated into white American broadtail makes a fireside coat to wear with the narrowest of slacks. Inside, it's lined with orange rayon crêpe, bound with green and purple. By Esther Dorothy. Note: you might have a man's braid-bound smoking jacket copied in this same malleable fur.

5

6

6. Hand-painted brown-on-yellow dinner-dress ...inviting background for your personal additions: congeries of jewels from your trinket-box, slippers in agreeing or contradictory colours. Sizes 10 to 18. Rayon crêpe. $50. Bergdorf Goodman.

7

7. Pink corduroy dinner-shorts with a black rayon-and-wool jumper. Vary the belt to vary the costume, wear ballerina slippers. Claire McCardell design. Sizes 10 to 16. Shorts, $13. Jersey, $15. Lord & Taylor.

8

9

8. Bare-back short dinner-dress of grey wool jersey. Jewel it to taste; wear, perhaps, bright pink slippers. Claire McCardell design. Sizes 10 to 16. $30. Lord & Taylor.

9. Variable basis: brown velveteen slacks, brown-on-pink hand-painted rayon crêpe blouse. Clarepotter design. Sizes 10 to 18. $15. Bonwit Teller.

IDEAS AND SKETCHES BY BABS BABLINGS

Primer of French politics

A famous Frenchman explains "la politique française" to an American lady in a maze

By Pierre de Lanux

[EDITOR'S NOTE: Pierre de Lanux is one of France's foremost authorities on the problems of international ethics and world peace. A member of the French High Commission to the United States in 1918, he later served as Director of the Paris office of the League of Nations. He has been a war correspondent, Paris commentator for C.B.S., and—more recently—head of the Department of Contemporary Civilization at Middlebury College in Vermont. Among his books are *Eveil d'une Ethique Internationale, France de ce Monde, Têtes de Pont,* and the new *European Manifesto,* a brilliant guidebook for the journey toward a decent world order. M. de Lanux has just left for France.]

SHE read aloud from a newspaper: "*Socialists win over Radicals, lose to Communists in French local election.*" I knew what to expect. I took the offensive.

"So you can't make head or tail of it. You're going to tell me again that our French politics are utter confusion, and nobody could possibly understand them. You're going to ask why we can't have just two parties, like civilized people. Why our government must change all the time?"

"I'm going to say all that, and worse."

"But if that headline doesn't make any sense to you, it's because Americans use the words Socialist, Radical, Communist to mean vaguely the same thing. To the French, each means something different."

"Well, we have only two parties. There's nothing vague about that."

"You really have half a dozen parties. New Deal Democrats, Southern Democrats, Republican industrialists, Willkie Republicans, Farm Bloc, C.I.O. It's in France that we really have a two-party system."

"That's very pretty, but it's a paradox."

"Not at all. We have the Right and the Left. Ever since the French Revolution, the Right has sat at the right of the Speaker, the Left at his left. Each group has its moderate members, who are many, and its extremists, who make the headlines. Their platforms are recognizable and rather constant, and everything fits into a single pattern, from extreme conservative to revolutionary.

"In France there are no 'landslides,' back and forth. Parties are tied up to long-established traditions, and men are strongly tied to their parties. Changes occur gradually, as a new generation swells the ranks of the Leftists, while the conservative old guard dies out slowly. This has been going on since the start of the Third Republic in 1871. Parliament was then made up half of Monarchists, half of Republicans, with a fringe at the extreme left called the Radical Republicans. Ten years later, the Monarchists were receding, the Radicals were gaining, and a lonely Socialist had appeared at the extreme Left. He had long hair and whiskers and was a poet by profession; his name was Clovis Hugues.

"By the turn of the century, there was only a handful of Monarchists left in Parliament, at the extreme Right. Conservative Republicans formed most of the Right, and the Radicals had become the big moderate Leftist party. The Socialists had begun a large group, at the far Left. In 1920, the first Communists appeared at the extreme Left, pushing the Socialists and Radicals toward the Centre, and soon afterward the last Monarchists disappeared entirely from the rim of the Right."

"You say there are no 'landslides.' But wasn't it a Socialist landslide in 1936 that made M. Blum Premier?"

"It wasn't a landslide. The three Leftist parties—Communists, Socialists, and Radicals—formed a temporary *(Continued on page 154)*

FUR CRUSADER'S HELMET...HATTED (opposite). The costume is all hat; a leopard hood, close-fitted as a chevalier's armour, with a flaming scarf. Over it, a felt beret. With it, a leopard pouch. All, Lilly Daché. Hood and hat, I. Magnin; Hudson's.

JOPPÉ

PARIS

DIRECTOIRE

JERUGIA

SCHIAPARELLI
JILHOUETTE

COLLECTIONS AUTUMN 1945

INFLUENCE

By cable to Vogue.

POST-WAR fashions, like post-war governments were due for a change. There was little in Paris to inspire creative effort; no exciting fabrics, no brilliant accessories, no enthusiasm from the workers in the ateliers, no smart restaurants or parties to whet an appetite for elegance, few smart women to put fashions over...and a crushing luxury tax to kill buying enthusiasm. Yet there had to be a change...last year's voluminous Paris hats and skirts were as out-dated as last year's bombs.

Change can come from nothing more than the drop of a skirt. Balenciaga proved this by dropping his hemlines as low as fifteen inches from the floor. Lelong changed the silhouette by boxing the figure in a tubular wrap-around jacket. Mad Carpentier achieved a Directoire effect by turning up coat collars, covering the chin, adding cape shoulders. (*Sketch, right: black wool three-quarter length, cape-collared redingote, with Reboux's high, rust-coloured felt.*)

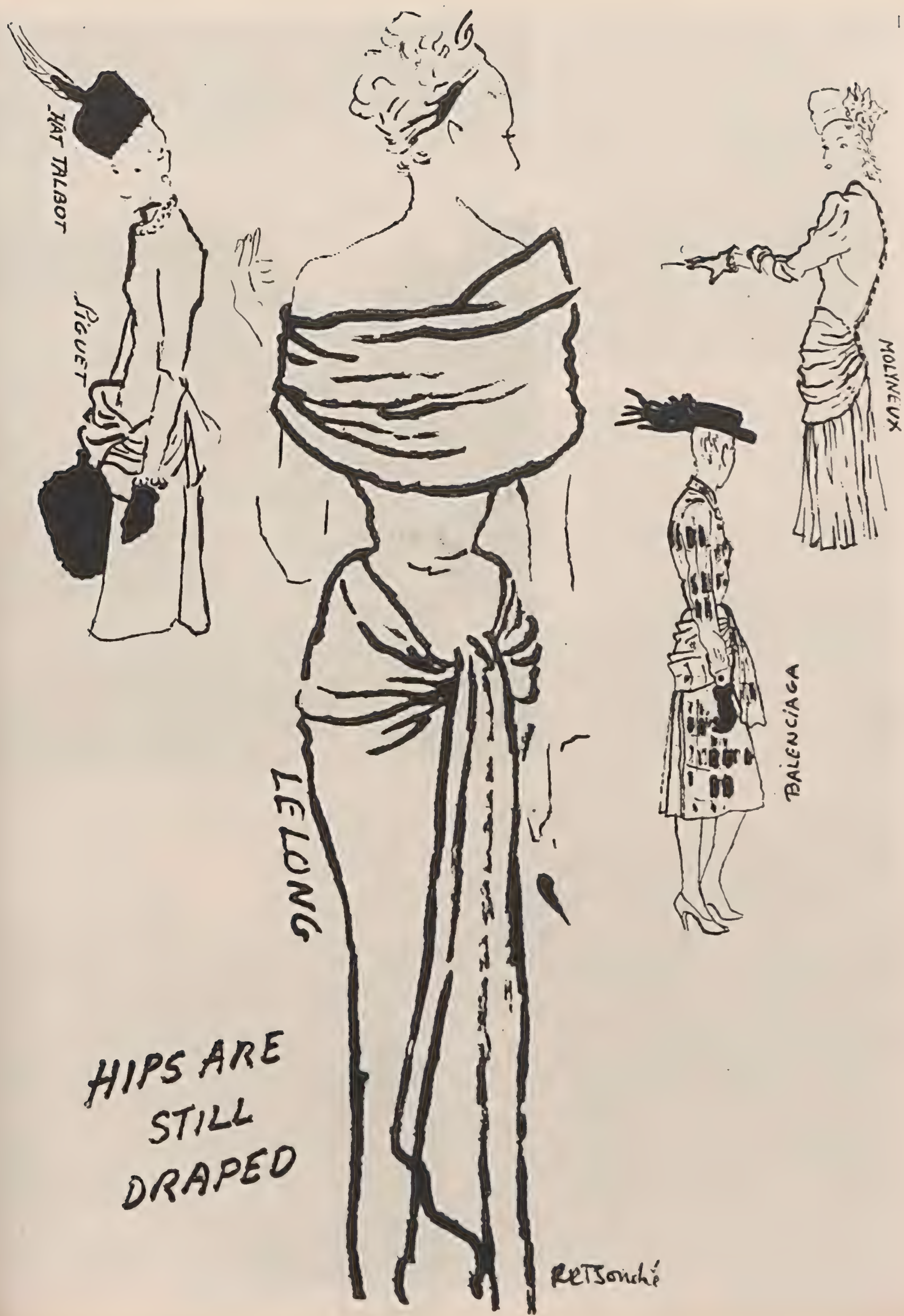
Schiaparelli changed her silhouette with a triangular padded scarf tied around the neck, covering the chin (*sketch, far left—black brocade neck-scarf lined with white rabbit fur*)...suddenly giving the arrogant elegance of Talleyrand. For good measure, she adds a high top hat, takes roundness out of hips, fullness out of skirts, cuts jackets shorter (*as in the suit, left, of black wool; no revers; its scarf padded, dotted blue silk*). Schiaparelli's entire collection is intensely pictorial (*indicated in the sketch of Gogo Berenson, Schiaparelli's daughter, in a chin-tying beaver felt bonnet trimmed with winter flowers; in the Perugia two-buckle black felt bottine*). Many jabots, little capes, peaked hats like knights' helmets. There is little continuity to Paris post-war fashions. Each *(Continued on page 100)*

PARIS COLLECTIONS (CONT'D) couturier experiments with his own silhouette. Certainly there are a few generalities—such as swathed hips everywhere: Piguet, Lelong, Molyneux, Balenciaga. (*Four examples, opposite page.*)

Balenciaga, who has been away seventeen months, has stored up enough ideas for a variety show. His collection is exciting and elegant and gives promise of really changing fashion. Even the atmosphere of the showroom was stimulating with Bébé Bérard coming in late, carrying his very dirty little white dog.

The new Paris beauty Madame Rubio—pure Mexican—was counting her money openly to see if she had enough to indulge in a Balenciaga buying orgy. Everyone was excited and women kept calling to each other "Darling, that would be heaven on you!" passing on any "undesirables" to their best friends. Paris is well on its way to re-becoming Paris.

Balenciaga makes stiff lampshade topcoats hanging from narrow mandarin collar-bands. (*Sketch right; and notice Lelong's related diagonal-buttoning coat-suit, small sketch, above.*) He drops shoulders further than anyone in Paris in some costumes and boxes them out as frames for cape collars in others. (*Small sketch, above.*) He plays with strip-tease ideas: sleeveless jackets that come off showing an entirely different-looking dress underneath. He dabs colour in unexpected places. Customers are punch drunk there, *(Continued on page 102)*


HAT TALBOT
PIGUET
LE LONG
MOLYNEUX
BALENCIAGA
HIPS ARE STILL DRAPED
RETSouché

forgetting that the luxury tax on one dress is higher than the tax on a house for a year.

Evening clothes are as scarce as parties to wear them to in Paris. Lelong shows full-skirted brocades, with Romney folds around bare shoulders (*preceding page*). Balenciaga shows bouffants with Gainsborough ruffles around off-shoulder necklines. Lelong has a most superb black velvet evening jacket, its lining jet-embroidered citron.

While the bouffant day skirt is gone, some fullness still lingers and will, as long as walking and bicycling are Paris necessities. However, restrained fullness nearly always leaves the front flat, as in Maggy Rouff's double-breasted coat dress in mushroom grey cotton velvet (*small sketch*). In Patou's stiff black ottoman dress...its front as flat as an ironing board with curved barrel hips accentuated by creased side seams. (*Small sketch.*)

Hats are less voluminous with feminine-mannish ones outstanding: including Reboux's Constantin Guys high hats; Schiaparelli's Talleyrand ones; Maud et Nano's mannish fedoras. Legroux makes highest turbans that look even higher on top head, hair brushed up inside. Everyone makes berets—from Reboux's Florentine pageboy one to Schiaparelli's bonnet beret tying under the chin.

Against all odds the Paris couture has created conversation and excitement. Give them fabrics and labour and they will be sensational again. (*More Paris reports, page 163*)

SAVITRY

LEGROUX

HIGH HATS ATOP HIGH CHIGNONS

SAVITRY

REBOUX

PIERRE BOUCHER

SUZANNE TALBOT

The Midst of Life

The curious charm, the free satisfactions of middle age

By Mina Curtiss

"THE faces of most American women over thirty are relief maps of petulant and bewildered unhappiness," wrote a brilliant and talented novelist, shortly before his death in his early forties. In his twenties, Scott Fitzgerald, not yet the tragic symbol of a whole era, had in all seriousness described a character as "a faded but still lovely woman of twenty-seven."

Between glamour girl and grandma in her sixties or seventies, Americans believe there is a great void during which a woman's only chance of retaining her vigour, charm, magnetism—whatever one chooses to call the particular chemistry or alchemy which used, with fine brevity to be termed merely "it"—depends on her taking pills ("Don't lose your natural, youthful charm. Take vitamin tablets") or vegetable laxatives ("People over thirty-five must spell Nature backwards") or in subjecting herself to enticingly advertised, ruthlessly regimented beauty courses, costly both in money and in time.

The pioneer woman who did a man's work, suffered a man's hardships while bearing and caring for numberless children, was actually biologically old at thirty-five, and if she lived on into her forties resembled a woman of sixty or seventy in these easier days—easier at least, for American women. But between the time a quarter of a century ago, when Woman Suffrage was a burning issue, and Pearl Harbor, when a war economy required women once more to do men's work in factories, in shipyards, and on farms, the virtues of the pioneer woman were little extolled by the advertising writers, those thwarted poets and novelists dedicated to the transformation into goddesses of the mentally under-privileged chameleons of the moving picture industry.

Ask any idle American woman or even housewife or working girl with whom she would change places could she start fresh tomorrow; and almost invariably the answer will be not a Red Cross worker or nurse, not even a successful career woman, but a glamour girl of the screen. These thwarted movie-lovers are not aware that klieg lights and the relentless camera eye expose as ruthlessly the wrinkles of even the most photogenic beauty of thirty as ever the elements toughened the skin of the pioneer woman working outdoors, living in a covered wagon or a smoke-filled log cabin.

Also there is the Mom aspect of the legend promulgated largely by reproductions of the portrait of Whistler's Mother, frail and delicate, and by billboard posters of her opposite, the plump, bustling, grey-haired, pie-baking housewife. The effect of this inverse propaganda for youth is to cause even the slenderest, healthiest grandmother of forty-five with not a grey hair in her head nor a visible wrinkle to feel either that she should be carefully looked after and protected or that she must hustle about to show her efficiency as never before. And this attitude, alas, is confined not only to stupid or uneducated women.

I can remember crying all day on my thirtieth birthday until my husband became so bored with me that he gave me champagne for dinner and gradually succeeded in substituting for the image in my mind of imminent old age, a picture of myself as a sophisticated woman of the world.

On my fortieth birthday, after nine years of widowhood, tears flowed less easily. But there was an end-of-the-world feeling which prompted me to seek solace from the wisest man I knew. A Scotsman, a scholar both witty and kind, the only employer I had ever had at that time, he welcomed me into his office with an unforgettable smile, half benign, half impish.

"What's the trouble this time?" he asked. *(Continued on page 146)*

"The Warrior's Return"—
a 1945 flicker.
Watch
it
as you'd
watch
a ping-pong
match.

The cameraman:
Rawlings.

The costume:
Tina Leser's
casual
worldliness;
free-footed
flat stride
slippers
as
important
as the
blond rayon satin
skirt,
the low jersey
top.
Perhaps
something
in slicked hair.
Earrings, bracelets,
no neck-things.
Bonwit Teller;
I. Magnin;
Frost Bros.

The dialogue:
Well...it
couldn't
matter
less

Warrior's return

1
2
3
4
5
6
7
8
10
11
12
13
14

Tweeds - current and choice

Not that Americans ever ceased loving good, thick, fruity-toned tweeds even for a season...but now again tweeds seem specially good...specially beautiful and right. Perhaps because tweeds have a slightly different rôle this autumn: a new town-aspect, a new evening beauty. Carved into bulky, narrow-waisted city coats and suits; curved into lean-waisted round-hipped dresses. Spattered with jet and paillettes for evening coats, costume skirts. Turned into snoods, muffs, stoles, gloves. Across the page is a small harvest of available tweeds...imported and "native." Below are Vogue Designs for dressmaking-with-tweeds. Tweed dress: straight sleeves, small waist, signal-flag pockets at right angles. Vogue Design No. 5605. Tweed suit: deep-armhole sleeves, little-waisted jacket. Straight skirt, inverted pleat behind. No. 270. Tweed coat: upstanding collar, rounding shoulder, front fullness pulled in at the waist. Design No. S-4652.

• For back views and sizes, see page 142.

1. John Barr plaid, Altman. **2.** Ducharne diagonal, Lord & Taylor. **3.** John Barr stripe-plaid, Altman. **4.** Stroock honey mixture, McCutcheon. **5.** Rodier multicolour check, Lord & Taylor. **6.** John Walther check, Lord & Taylor. **7.** Rodier check, McCutcheon. **8.** Ducharne diagonal, Lord & Taylor. **9.** Cohama hound's-tooth, Macy. **10.** Forstmann tweed, Altman. **11.** John Barr plaid, Altman. **12.** Cross-dye tweed, Altman. **13.** Ducharne hound's-tooth, Lord & Taylor. **14.** John Barr plaid, Altman.

Equipped for travel

BALKIN

ALL BAGS SUBJECT TO 20% TAX

The suits are tweed: sound tweed with good life-lines—excellent figure-lines. And the bags have grown to be half the costume. A new species: half handbag, half luggage...built on lighter-than-air principles. Like luggage they begin as big investments: like luggage, they'll mellow in your service, carry paper-work or Pullman essentials as well as lipstick and change. *Above:* lengthy-jacket suit by Davidow. Molyneux design. $90. Saks Fifth; Rich's; Neiman-Marcus. Black calf satchel, John-Frederics. $75. *Right:* hand-loomed tweed suit by Adler & Adler. Sizes 10 to 16. $65. Abercrombie & Fitch; Ransohoff's. Lilly Daché's felt mail bag; $55. *Farthest right:* suit by Izod of London: a swinging box jacket, $40; one-piece jersey-top and tweed skirt, $35. Sizes 10 to 20. Jay Thorpe; Hudson's. The leaf-studded scallop-carved calf belt, Phelps. $25. Crocheted balloon bag, strung together with leather, John-Frederics. $75.

JOFFÉ

Brought from Paris –

Madame Suzy designs—in tender colours, in chiffon and tulle—the toque; twilight to midnight hats which she brought from Paris. And whereas (in earlier Paris hats) you may have found bulk to be burdensome, you find, here, that bulk can deny weight, can be lilting, elated, can be lighter-than-air.... FACING PAGE: Suzy's tall toque, clouded and pouffed with pink chiffon, for after five. ABOVE: High, open-top toque, wrapped green tulle, with green velvet temple-bows. LEFT: Soft, minaretted turban-toque: white chiffon, gilt braid. • All at Reine.

Two reports cabled from China—
The Big Story of Guerrilla Intelligence,
and, What Makes Shanghai Tick...

By Mary Jean Kempner

Rice Paddy Navy

TWO men crouched close to the brazier burning low in a peasant's hut somewhere in Japanese-occupied China. One was Chinese, the other American; both wore heavily padded cotton suits, the winter dress of the district. Both were almost the same size, although the Chinese looked slighter, his delicate hands as volatile as his deep-set, expressive eyes. The American's contours were blunter; he was a handsome man, tense and tight-jawed, his brown hair tipped with grey.

The pair had just finished eating another of their careful meals, prepared, served, and tasted by a trusted bodyguard. On these two heads, the Japanese had set a price. Eighteen million American dollars per head, dead or alive, for China's Lieutenant-General Tai Li, and America's Rear Admiral Milton E. Miles.

For three and a half years, these two, living and working together, have been sparkplugs in a major intelligence and underground network fanning out over China and the Far East. In the spring of 1943, a formal agreement was signed in two languages, simultaneously in Washington and Chungking. This instrument, bringing these two men together, was called the Sino-American Cooperative Organization. It bore the top-flight names of Secretary of the Navy Frank Knox and Chinese Foreign Minister T. V. Soong. Its terms were simple and to the point.

For the duration of the war with Japan, both parties agreed to work together to defeat the enemy, pooling all intelligence. America would furnish the experts and technical equipment while China supplied the men and the housing. The clumsy name was cut to SACO; the agreement itself said it was: "pronounced as in the American word *socko*, meaning a sudden right to the jaw."

The American behind that word was as forceful as he was thorough. Mary Miles—he is called that throughout the Navy because Mary Miles Minter was the favourite movie star of his Annapolis Class of 1922—had always wanted to work in China. An expert in mines, he pleaded with the Navy in 1939 to allow him to use China's coast and waterways as a testing ground for the Navy's latest mines and methods. But in those days the United States was busy selling scrap iron to Japan, and Miles' request was shelved. The day after Pearl Harbor, however, it was dug out of the files and Commander Miles given the green light. The time for experimentation was past, expediency was the order of the day. Emergency lay heavy on America.

TO do the job, Miles asked for "the best crew in the Navy" and, "I got it," he likes to add. His specifications were stringent. Candidates for Navy-Group-China were twice screened. Before a man even qualified for screening, he must fit the rules. To avoid preconceived ideas, he must never have been in China before. He must be rugged enough to walk twenty miles a day for an indefinite number of days. He must volunteer for hazardous duty. He must take an oath of secrecy and never ask questions of colleagues or superiors. He must have at least three technical skills or potential skills. But even the best men and the superb cooperation that they gave were not enough, Miles knew. He knew his mission's success would depend on the degree of Chinese cooperation. Miles found his man in General Tai Li.

Ruthless toward China's enemies and a strong-armed professional soldier, head of the Chinese Police Academy, Commander of China's organized guerrillas, Tai Li had a magnificent espionage group available to what was to become known as the American "Rice Paddy Navy."

TAI LI agents were everywhere—men and women—in free and occupied China, even in Tokyo. They reported to Tai Li, whose title was Director of SACO. (The emphasis was placed on its being a "Chinese show.") He in turn placed the information at the disposal of the Navy through Miles, who was his deputy.

In the beginning there was reticence on both sides, the intelligence teams of two major powers sparring. The conferences did not click, the two head men were obviously holding back. At that time, most of the Americans were hampered in going to the front because the Chinese didn't want the responsibility of hiding and protecting them although the Americans were only too eager to take their chances.

Mutual doubts grew until one evening the Chinese and the American Commanders blew their tops. The result was salutary—each came out with what he had been thinking. Then they shook hands and sat down to talk as they never had before. Each was convinced of the other's sincerity and they became brothers in the enterprise. From then on the

Americans went wherever their allies went no matter how dangerous.

Because some of the information needed by Americans was specialized, the Chinese needed training in what to get and how to go about obtaining it. Three things were vital: information on weather to assist the Fleet, aircraft, subs, and Chennault's flyers; general intelligence concerning targets, transportation, troop movements, and concentrations; and thirdly, the daily status of the double-faced puppets. Having once pried loose the information, the next problem was getting it out of a country where at best communications were crude.

To train these agents, the Navy set up schools to which Tai Li sent several hundred boys and girls. Here they were taught the principles of intelligence work, how to report weather, observe cloud formations, estimate visibility, wind velocity. They were taught to operate midget radios. These Chinese boys and girls were so eager to learn that although they could neither read, write, or speak English, they copied their lessons from blackboard to notebook in both languages—the unintelligible English and the Chinese translation.

They were well-educated young people who learned their job before radio equipment from the United States arrived. During the period of waiting, however, China produced miniature radios, smaller than a Hermes typewriter, which proved more efficient than the bulkier American models. These tiny Chinese sets were produced at the rate of one a day. As fast as they came off the line, a student was given one and then started out to his post. Carefully hiding the radios under vegetables or rice, the boys and girls made their way toward enemy country, going alone to remote spots. Others were assigned in teams to enemy-held cities; but they always had to travel alone, making rendezvous only after arrival, and then only when it appeared to be reasonably safe. Many simply disappeared, but the greater proportion got through their missions safely. Even when radios failed, there were couriers assigned to carry messages to the next station. The stream of information never dried up, and from it the Navy Group was able to contrive a surprisingly accurate weather jigsaw.

The advance base for combat operations was at Kienyan, East China, but headquarters was about twelve miles from Chungking in a steaming, secret valley. Here were elaborate receiving and transmitting sets, able to communicate directly with the Fleet at Pearl Harbor and Guam. The valley was one of the best guarded secrets of the China Theatre. To keep that secret, false rumours were deliberately started. The Navy Group was sworn to secrecy. If asked about their work, they were instructed to say that they were "weather reporting for the Chinese Navy," or "looking for a place to launch a battleship." More than anything else, the spirit of the men who worked in the valley guarded the secret.

Second to weather and general intelligence, priorities went to mining, guerrilla, and sabotage activities. Special units went out to train the Chinese in modern demolition methods. The average complement was four United States officers and twenty enlisted men to more than a hundred Chinese. On these missions the Americans wore coolie clothes. (Their faces were already yellow from atabrine.) They were protected by the long comforting shadow of Tai Li's men. Moving along the waterways, the demolition units disrupted traffic, destroying everything afloat or land-based that seemed worthy *(Continued on page 160)*

Shanghai Gestures

Corrupt to the core, Shanghai took the liberation with an opportunist stride. The bustling, cosmopolitan city kept its slickest face forward, and registered no astonishment at the anomaly of war's sudden end—liberation safeguarded by enemy bayonets.

Technically, of course, the city was controlled by Chiang Kai-shek's Central Government, with the Generalissimo's Vice-Mayor in charge. But Japanese soldiers wearing peaked caps and open-throated white shirts under their drab blouses, carrying small arms and rifles, patrolled the streets. They even played a protective rôle in Chinese victory parades. The best hotel rooms were tenanted by Japanese officers. Outside, in neat rows, were their staff cars, American-made sedans. Their Mickey Mouse occupation money remained standard currency. All of this more than three weeks after Japan capitulated. Seventy per cent. of the total looting of the past eight years took place in this interim period. Everything bore a sickish surrealist tinge. Nothing was what it seemed on the surface, and the surface was thin. It was like the second act of a melodrama.

The Shanghai gesture of the Japanese was one of self-conscious unconcern. It was obvious in these first days that they considered themselves the undefeated; never had they lost a major engagement to the Chinese who now considered themselves the victors. The delays preceding the signing of surrender terms at Nanking added grist to this conviction. Even after Lt. General Yasutsugu Okamura officially surrendered all the Japanese troops in China to General Ho Ying-chin at Nanking, Japanese officers kept their swords hanging by their sides, and Japanese soldiers kept their pistols at that time.

It was studied policy to overlook Americans. Everything was very correct in spite of the succession of petty acts, like the adroit jostling of Americans in crowded lifts in order that the Japanese could get out ahead of them. The nearest I came to witnessing an incident was one day on the street when an English-speaking Japanese officer stopped me: "We are still in charge here and American personnel is forbidden to be on the streets except on urgent business and then only in pairs. What is your authority?" As calmly as possible I answered, "I do not recognize your right to question me, but I choose to answer. My authority is from General MacArthur from whom you now take orders." Without looking at *(Continued on page 166)*

Vogue spotlight...on the theatre

GEORGE PLATT LYNES

THE PLAY: *"You Touched Me"*
THE AUTHORS: *Tennessee Williams at left; Donald Windham at right. (The eyes in the cut-out are those of D. H. Lawrence, who wrote the original story)*
THE ACTOR: *Edmund Gwenn, with the deep smile.*

THE PLAY: *"The Assassin"*
THE AUTHOR: *Warrant Officer Irwin Sha*
THE ACTOR: *Frank Sundstrom*

THE PLAY: *"Deep Are the Roots"*
THE AUTHORS: *James Gow, left; Pfc. Arnaud D'Usseau*
THE ACTOR: *Gordon Heath (right)*

THE war is like a nimbus cloud over peace in three of the new plays, with their problems courageously and sometimes brilliantly faced.

"You Touched Me" is a comedy with pull and sensitivity about an English boy in the war who comes home with strong ideas about his place. The point was originally written in a D. H. Lawrence short story. Several years ago twenty-five-year-old Donald Windham dramatized it, showed it to Tennessee Williams, the author of "The Glass Menagerie." Williams said flatly: "This is much too good for what you're going to finish it up as," and wrote, alone, five versions. The part of a sea captain who took merrily to the bottle is played by the extraordinary seventy-year-old Edmund Gwenn.

"Deep Are the Roots" is head-on controversial drama with guts and perception about a Negro officer who comes home to the South with brave ideas about his place. It was written by James Gow and Arnaud D'Usseau, who have both been in the Army Signal Corps for two years. For the officer they have Gordon Heath, whose rich voice is famous on radio programs.

"The Assassin" is a tragedy, built about the death of Admiral Darlan. Already seen in London, it was written by Irwin Shaw, undoubtedly one of the most brilliant short story writers. The assassin is played by the great Swedish star, Frank Sundstrom.

A face for all outdoors... a new make-up formula for wind, weather, the noon-day sun

PRETEND. You're windswept on a hill. You're veiled in polka-dots of snow. You're walking-in-the-rain. So—you're in the elements. But is your make-up in *its* element? Or is it the same you usually wear, artificial as it must be—for your life in artificial light? We do not propose that just because you are in a nature setting, your make-up should be natural. We maintain that very few women are happy with their natural faces. And most women consider "natural" make-up rather mawkish. No. What wind and weather, tweed and sweater need—is just a different kind of artifice. But artifice, nonetheless.

As different as tweed is from velvet is the difference between the look of your complexion for the rugged and the routine. Your normal foundation plus rouge plus powder plus eye-make-up has a tendency to look slightly gaudy with an out-of-doors costume. But you want to look your best, in any case, at any time, so what what what to do? Well, let's see.

One of the first things you notice when you cream off your make-up at night is that your face looks less vivid—because tinted foundations and healthy-coloured powders have us all used to a glowing complexion tone. You would especially miss that out in the elements. So you achieve it in other ways. You can tint your face with a clear liquid skin-tone (not forgetting the lobes of your ears, and your neck down to here). And what goes on top? Powder looks dusty, spattered with weather, but you still want a face covering. Then you can use a sports gelée, developed for skiing or sun-bathing. This gives the skin a young glisten—which stays (as most oils don't, for the skin absorbs them).

Here's another minus-powder suggestion: use a heavily-tinted emulsion or cream foundation. These tint, cover, but leave the skin luminous, too.

Still another trick: if you like more cover, for an imperfect skin, or a lined skin, use one of the heavily-tinted foundations which are a combination of oil-and-powder or cream-and-powder. Or use a cake foundation with a little cold cream on the sponge. These powdery foundations mask the imperfections of the skin—but, if they are not powdered-over, leave, still, the desired patina.

Then you must use your lipstick boldly. No blued tones, for this. Brilliant, clear reds are the answer. Don't neglect your eyes. Use your eyebrow pencil, if you need one, to darken the brows; a touch of waterproof mascara, and never-mind eye-shadow. Pretend again—you look like this: a complexion healthy in colour, youthfully-polished. Eyes, strong. Your mouth, brilliant. (Best of all these make-ups are protective, stand-pat.)

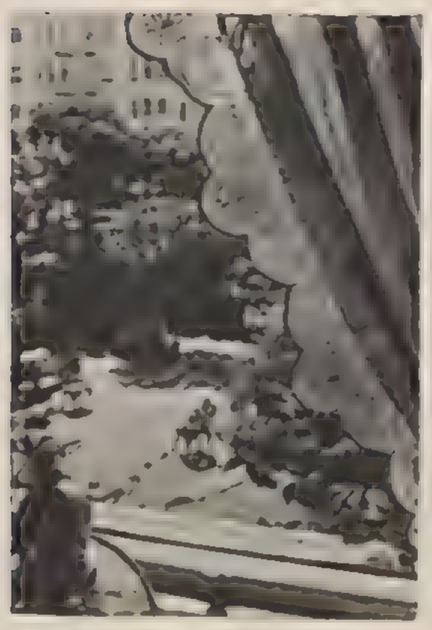
BREATHLESS IN A GUST OF WIND (opposite), her hair is torn from its moorings. But her up-collared coat, her crocheted gloves—and her make-up—are firmly battened down. Mili's stroboscopic camera records all—including the shining complexion.

GJON MILI

Ina Claire's Victorian house in San Francisco

ROGER STURTEVANT

• Above, left: Ina Claire, and the prim façade of the house, built of wood brought around the Horn in Gold Rush days.
• Above: Miss Claire's bedroom—dusty pink, with a balcony thrown out over the beautiful sprawl of city and bay.
• Left: In the dining room—rose velvet Victoriana, grey-lavender carpet and curtains, window-walls glassing the view.
• Below: The back garden, with gravel sunning space, boxwood, lemon and pear trees, clumps of old-fashioned flowers.



Mr. and Mrs. William R. Wallace, junior (he is the distinguished California lawyer and she is the glinting actress, Ina Claire) live in a small, grey Victorian town house with a sunny cache of garden, at the top of San Francisco's Russian Hill. Inside, the steep old house is fresh with hothouse colours—rose, pink, lemon yellow, dark glossy green. The décor is Victorian, amused and easy, and mixed with a few modern pieces. Over the living-room mantel hangs an airy portrait of Miss Claire by Cecil Beaton; over the fat blue velvet sofa, a stringent *collage* by the Greek abstract artist, Jean Varda.

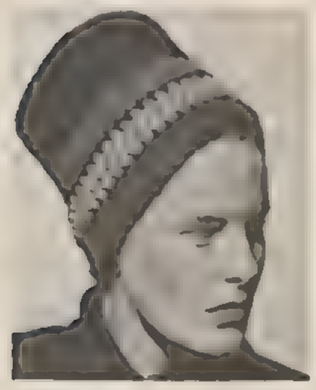
Miss Claire plays a constant high comedy of shifting furniture, reshuffling colour schemes. (Shown opposite are three of her impromptu improvements on the living-room.) Friends who drop in for nothing more muscular than a Martini get drawn into the act—first offering suggestions, later shoving chairs.

AD LIB REARRANGEMENTS WITH SMASHING COLOURS IN A VICTORIAN LIVING-ROOM

PERSONAL

PLANNING: JUNIOR GRADE

MRS. HENRY ANSEN BARBER, III,



the former Frederica De Peyster Lawrence, is young, ash-blond. She lives in Tuxedo, flies a plane; leads an A.M. tweed life. P.M. velvet life. Likes the new knitted hats with Shape—like the tall one above, $7.50, Saks Fifth. Likes a fur touch—the pony skin bag, left. By Lesco. $10.50, plus tax, Saks Fifth Ave. Likes beige wool—like the tiny-waisted dress at left, by Judy 'n Jill. Sizes 7 to 15. $16. Lord & Taylor.

COFFIN

ABOVE: Mrs. Barber wears a jet-buttoned short dinner-dress of Mallinson's black rayon velvet; sometimes with bare arms, white gloves, sometimes with a long-sleeved blouse beneath. Sizes 9 to 15. $15. Saks Fifth.

Left: Grey tweed skirt with Dutch-girl pockets, $11. Top, of Heller wool jersey, $8. Sizes 10 to 16. Bonwit Teller.

Below: Crocheted slippers: coloured-sequins-on-green. $12.50. Bonwit Teller.

MRS. HENRY BARBER (facing page). The suit: fitted through the waist, a front-flared skirt, a high-standing neckline. Bronze-and-black, clear-checked Cerey wool. By Handmacher, sizes 10 to 16. $10. Lord & Taylor; Thalhimers; Seidenbach's. (Other shops, page 169.) With it, a Vic-Deb taupe felt cap. Lord & Taylor. (The right red for these muted colours: Dorothy Gray's "Right Red" lipstick.)

BALKIN

GEORGE PLATT LYNES

Short–for "Let's-go-dancing" evenings

Bare-armed young dresses, with an *air de ballet* about them, for impromptu evenings.

LEFT (Junior Fashion No. 1): Bustle-bow skirt of rayon taffeta, $10. Rayon crêpe top, $8. By Lillian Abbott.

CENTRE (No. 2): Dancing skirt with a low, deep-cut top; of rayon faille. By Ceil Chapman. $40.

RIGHT (No. 3): Bow-back rayon velvet bodice, mousseline de soie hip-bustle skirt. $23.

All are black; all are at Franklin Simon and Bonwit Teller, Phila.

SEE PAGE 169 FOR SIZES, AND SHOPS IN OTHER CITIES

Long-for R.S.V.P. dancing evenings

Again...young dancing dresses...wide-skirted, bare shouldered...in the highly romantic tradition.

LEFT: (Junior Fashion No. 4): Tiny-sleeved dancing dress of green-glinting, brocaded black rayon taffeta; it has a curved décolletage, a hip-bustle under its wide, stiff skirt. $80. Saks Fifth Avenue.

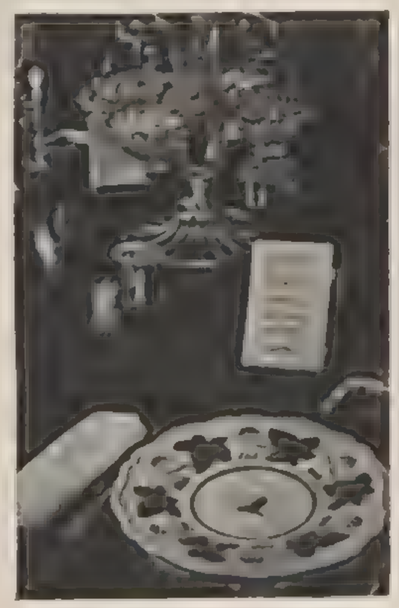
CENTRE (No. 5): Strapless, pink-green-and-brown striped rayon taffeta sheath. $30. Jay Thorpe.

RIGHT (No. 6): Lace bertha, rayon taffeta skirt. By Junior Formal. $25. Jay Thorpe.

Set, small buffet dinners— simple food— all with formality

MRS. CHARLTON HENRY is famous among her friends for serving the best food in Philadelphia. Now she has worked out a system for serving it that is every bit as good. In the high dim-green dining-room of her Chestnut Hill house, she still gives dinners with a fine patine of formality—but with only one maid, and a lot of self-service. And she manages to avoid all the usual hazards of a buffet meal: the scramble, the incoherence, the noisy little knots of conversation, the hit-or-miss pairing of guests.

Mrs. Henry sets her big oval table with the protocol of menus and place cards, English glass and silver, a rare set of Spode. But only the soup is served at the table. The rest of the wonderful simple food is arranged on three consoles around the room; the guests get up and serve themselves. Mrs. Henry is never beguiled into inviting more than ten people at a time, and expedience and tradition combine so successfully that servant-served dinners seem, by contrast, a little over-formal and slow.

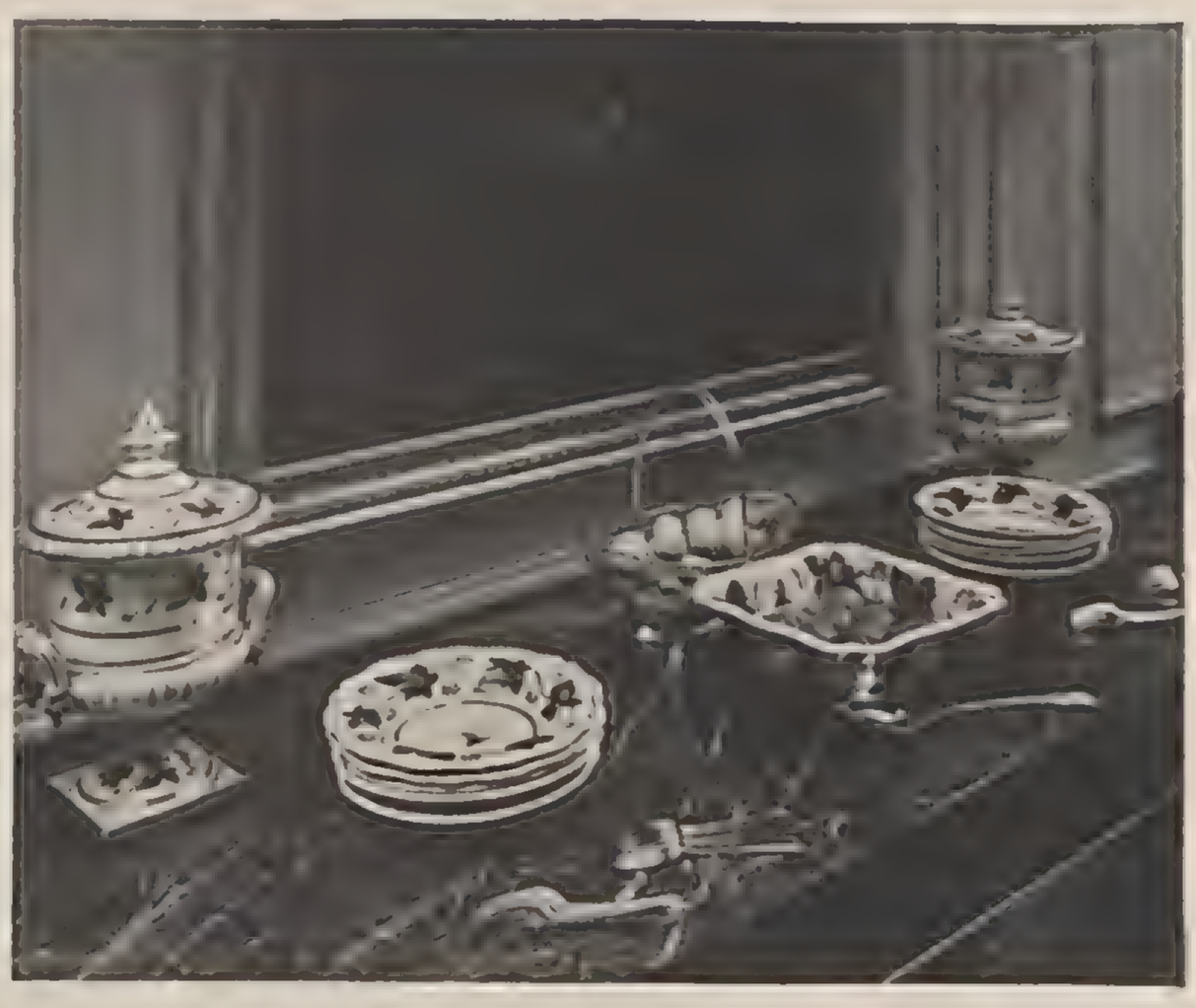


Above—*Dinner table, with Georgian silver fruit dishes and candelabra, menus scrawled on china plaques, red and white Spode made for an Indian maharaja. All this handsomeness is the setting for simple food, the simplest possible service. Mrs. Henry presides over the big tureen of soup or chowder, and the maid serves the guests. When they go to the buffet for the self-service second course, the maid clears the table, clears it again while they are helping themselves to dessert and coffee.*

BALKIN

MRS. HENRY doesn't like fancy cooking, rich sauces, and complicated desserts. She serves only very simple food, thinks it isn't good enough unless it's perfect. Many of the recipes used in the house are Biddle family heirlooms (Mrs. Henry is the former Julia Biddle). Some of them are a gourmet legacy from her great-grandfather, Dr. Benjamin Rush.

This unaffected fare is lifted above the banal by the most expert cooking, and a few passes of legerdemain. Mrs. Henry's creamed corn and corn pudding are special because her cook uses raw corn in preparing them. Her guinea hens are basted with sour cream while they're roasting. Her cucumbers get special handling—are shaken with salt in a sealed jar until they are soft. Sour cream again is the secret of the dressing served with them.



HER oyster stew is cheered up by a light lacing of sherry. The flavour of the mayonnaise that she serves with cold eggs or lobster is pointed by grated onion and a dash of tomato ketchup. Her scrambled eggs are better than any eggs should be—a scattering of chopped chives does the trick. And even prunes are a pleasure, stewed with honey, bay leaves, and half a dozen whole cloves.

• On page 164 are some of Mrs. Henry's most impressive recipes—among them, the formula for "Fish House Shad with Roe Sauce," given her by the chef of the Fish House, Philadelphia's famous men's club.

On this page, *the three consoles, arranged for one of Mrs. Henry's buffet dinners. After bouillabaisse, served at the table, the guests go to the first buffet (top), laden with Virginia ham, cole slaw, champagne, loose-leaf lettuce salad, cream cheese, Bar-le-Duc. On second console (centre)—baked pears and apples with lady fingers or stewed peaches with sour cream. On the third console—coffee.... For luncheon, Mrs. Henry might serve veal kidneys and spinach at the table; on the first buffet, cold eggs or lobster mayonnaise; on the second, rice pudding with cream and strawberry jam.*

All-around-the-clock furs...very little money

JOFFÉ

BY DAY this brown American broadtail coat swings plumb-straight over black town clothes—fluid jerseys, fitted suits, good-basis crêpes. **BY NIGHT** you wrap its slim lines close about your dinner-dress, double back the cuffs to show a flash of bracelets. This coat states a case: direct and simple lines *look* expensive; gains added elegance from your accessories. By Omar Kiam of Saks Fifth Avenue's Fur Salon. $395.

BY DAY the black American broadtail tunic, below, turns up its collar, takes a necklace and a full-bodied hat. Its slimness is its strength; you give it scope by the way you wear it. The illusion: costly. The fact: its price tag is pleasant reading—$425. S. Harra. **BY NIGHT** its narrow line fits over your dinner-gown. Add jewels, proper white Victorian gloves.

BY DAY (facing page), cape of Hollander-dyed Hudson Seal (muskrat in a velvety black transformation). Over a shirt-and-skirt it can look off-hand, casual; can look great luxury with jewels, a powerful hat. **BY NIGHT** it can wrap importantly over a grandly décolletée gown...either columnar or bustle-hipped. $275. Saks Fifth Avenue.

ALL FURS SUBJECT TO 20% TAX

Give a simple wool dress

1

2

3

... an important belt

1. The dress is black above beige, with a collarless neckline. Wool-and-rabbit's hair. Sizes 10 to 18. McKettrick Classic. $11. Bloomingdale. The belt: a thong of natural cowhide carrying a medallioned red suède pouch. $25*. Phelps.
2. The dress is black wool jersey, has a turtle neck, deep-set sleeves. Henry Rosenfeld design. Sizes 10 to 18. $18. Saks Fifth Avenue. The belt: hazel saddle leather, gilt emblazoned. Schaffer design. $7. Saks Fifth Avenue.
3. The dress is striped grey rayon-and-wool. Henry Rosenfeld design. Sizes 10 to 18. $15. Franklin Simon. The belt: a rust saddle leather girdle. Add your own gold chains. Schaffer design. $5. Franklin Simon.

Moral: a good wool dress gains character and beauty and interest with a fine leather belt.

*SUBJECT TO 20 PER CENT. TAX

JOFFE

...a hooded cap

The crossbred helmet-hood with an enveloping, flowing scarf to wind about you. Has (like the "saddler's" belts) a natural, almost inevitable relationship to the rational lines of these simple wool dresses. The colour: burnt sienna...wonderful with furs, with the generic blacks, buffs, and grèges of sweater-like dresses. Wool duvetyn. $56. Lilly Daché; Frederick & Nelson; Filene's.

COFFIN

Unlimited effect at a limited price – $50

The effect is assured, well-put-together...perfect costume for an autumn day in town. The dress is a rich plaid colour-mixture—to be worn under furs. It's the winter equivalent of the good little print, colour tonic of the other six months of the year. Begins with a deep-and-narrow neckline...you fill it up with jewels or a silk handkerchief. The bulky-top look built with armholes that extend from shoulder to waist, silhouetted in tucks like a *fourragère*. Skirt decidedly eased up...fullness in front emerging from a little waist. Vionay design. Rayon-and-wool woven plaid; sizes 10 to 18. About $50. Arnold Constable; Mandel Bros.; H. P. Wasson.

Mother of 3 becomes a PIN-UP BEAUTY!

How Mrs. Edrie Beal of Fredonia, Kansas, got a bathing-suit figure and how her Navy husband got the surprise of his life.

You would hardly have picked Edrie Beal for a pin-up girl when the snapshot below was taken. But what a difference (right) when she had completed the DuBarry Success Course!

"Many times before," says Mrs. Edrie Beal, "my husband had written from the Southwest Pacific, asking for something special, and I had hurried it off to him. But this time it was a stopper. 'Send me your picture in a bathing suit,' the letter said. 'I want my own pin-up girl.'

"I looked in the mirror—at that thick waist and heavy abdomen. No! I simply couldn't bring myself to stand before a camera. But neither can you refuse a far-off husband any wish in the world. It was New Year's! Time for resolutions. If I didn't have a bathing-suit figure, I'd *get* one!

"That's why I took the DuBarry Success Course. Did it work? I lost 13 pounds right where I had to lose them. I took 6 inches off my abdomen, 4 off my waist and my hips. At the same time, the most wonderful things were happening to my skin and hair and to *me*. I look and feel like a person reborn. I'm out of that middle-aged slump—with a zest for the years ahead. Could one ask for better proof that it's never too late? Imagine *me*—a pin-up girl!"

HOW ABOUT YOU? Wouldn't you like to be slender again, wear more youthful styles, hear the compliments of friends? The DuBarry Success Course can help you. It brings you an analysis of your needs, then shows you how to adjust your weight to normal; remodel your figure; care for your skin; style your hair becomingly; use make-up for glamour. You follow at home the methods taught by Ann Delafield at the famous Richard Hudnut Salon, New York.

When this Course has meant so much to so many, why not use the coupon to find out, without obligation, what it can do for you.

With your Course you receive a Chest containing a generous supply of DuBarry Beauty and Make-up Preparations.

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DuBarry Success Course
ANN DELAFIELD, *Directing*

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A GREAT NAME IN FURS....

Hat by John Predecka

684 Fifth Avenue, New York

DISCOVERIES IN BEAUTY

Everything here is "In the Pink," Dorothy Gray's new name for a raft of bath accessories to boost your feeling of well-being. Their outsides, which were designed by Dorothy Draper, are white with a pretty splattering of pink roses. Altman.

Not new—but nice to be reminded every now and then of a perfume that really lasts. The name of Suzanne's "tout de suite" promises Everything Pronto, but the dusky fragrance of the perfume keeps very late hours. Lord and Taylor.

You'll find a pretty palette of autumn colours in Jacqueline Cochran's make-up—a new, sharp red in lipstick and cream rouge called "Hot Pepper," a "Sage Green" eye shadow, a "Nutmeg Beige" face powder in a box with hinged lids. Lord & Taylor.

BAKER

Look for Art-carved* within the ring.
*Trade-Mark Reg.

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Modern designs of distinction, diamonds of unequalled value...by a firm devoted to quality craftsmanship since 1850. At leading jewelers everywhere.

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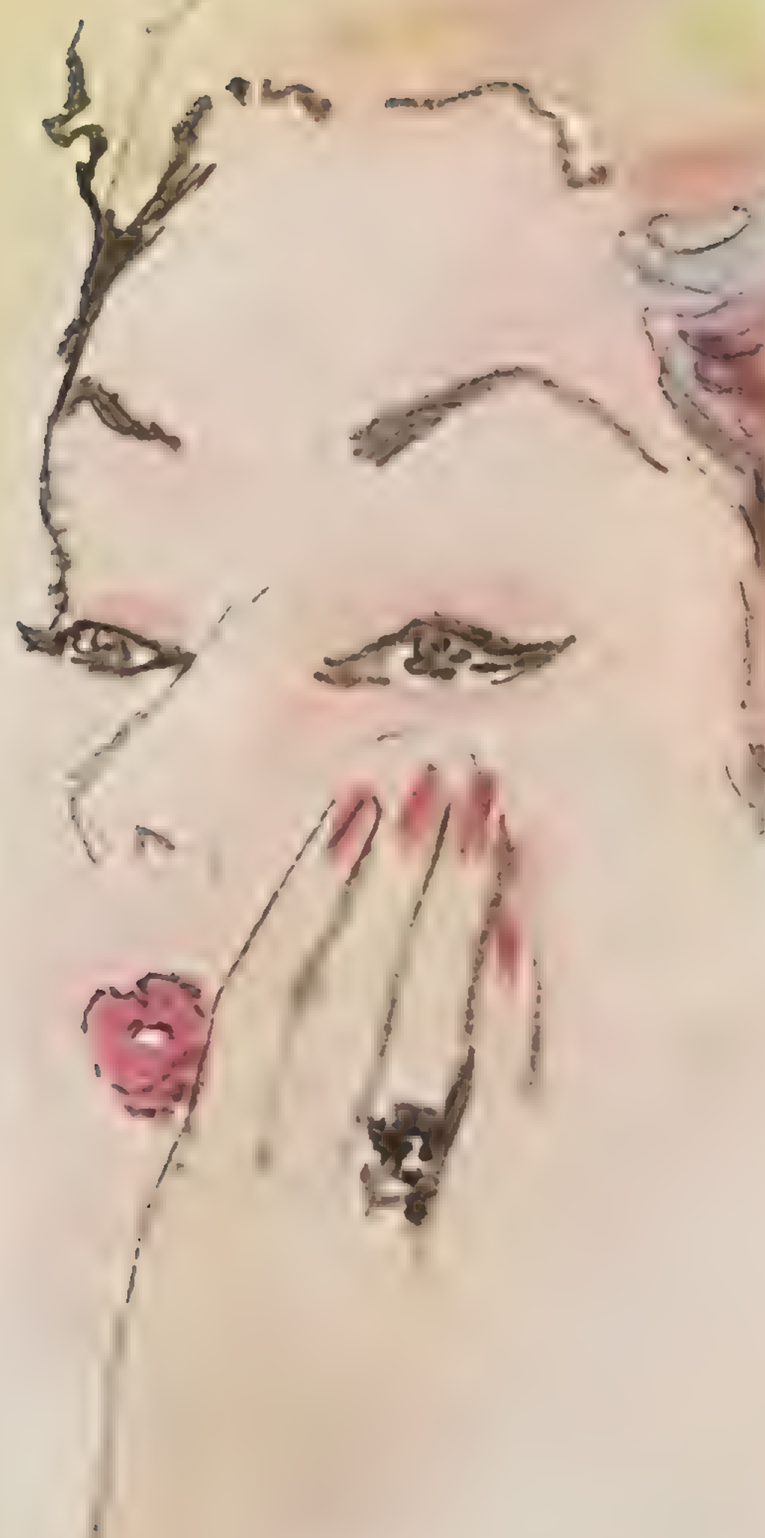

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IN AN EXQUISITE NEW JAR

ALL-DAY FOUNDATION, famous for its long-lasting, ever-clinging magic, now comes in an exciting new jar inspired by a priceless Chinese antique jade. It holds instantaneous beauty for your face . . . put it on and forget it, sure that the inimitable, well-groomed, soignee look is going to stay right with you all day long.

ALL-DAY FOUNDATION CREAM, 1.25 . . . In 7 shades
(price plus taxes)

Elizabeth Arden

Martex — TRADITIONAL CHOICE FOR FINE TOWELS

Even in the war years, we Americans can count ourselves lucky. We have more of life's good things than any other people on earth! For instance: This fall, despite restrictions, despite shortages, you can still buy complete matched ensembles in famous Martex towels; decorative Jacquards such as "Criss Cross," "Floral Wreath" or "Cosmos" shown here, or the new floral embroidered wartime styles like "Daisy Chain," the ensemble illustrated. Of course supplies are limited and range of colors is restricted, but if you must replenish your towel supply for the fall and winter, these, we know, will serve you well.

Every one is made with the long-life plied yarn under-weave, used in Martex towels since 1900. Sold only at your favorite department stores and linen shops. Wellington Sears Company, 65 Worth Street, New York 13, N. Y.

BUY MORE WAR BONDS

Martex

BATH TOWELS • CHENILLE MATS • DISH TOWELS

"EMERAUDE" 'AIR-SPUN' POWDER AND HARMONIZING BATH SEQUENCE

DUSTING POWDER • TALC • BATH SALTS • SOAP • SACHET

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A Beauty Counselor is a make-up consultant, trained to help in the selection of the most flattering shades for you, and in their most becoming placement. To do this she brings a veritable cosmetic counter to your home, where, unhurried and unwatched, you Try Before You Buy, saving costly cosmetic mistakes. To enjoy this private make-up lesson without obligation, look in your phone book under Beauty Counselors, Inc., or drop us a card for the name of your neighborhood Counselor.
TRY BEFORE YOU BUY
Beauty Counselors
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Loretta Young
costarring with Gary Cooper
in "Along Came Jones"
an INTERNATIONAL PICTURE

AT BETTER JEWELERS

Deltah

Simulated Pearl Necklaces

Take your cue for neckline loveliness from the most glamorous Hollywood stars—wear DELTAH *simulated pearls, so like precious Orientals in multi-colored iridescence. So very flattering and versatile, too. Necklaces and earrings, perfectly matched.*

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Pulmea*

FOR TRUE LOVE'S SAKE

THREE FIFTY THE OUNCE!

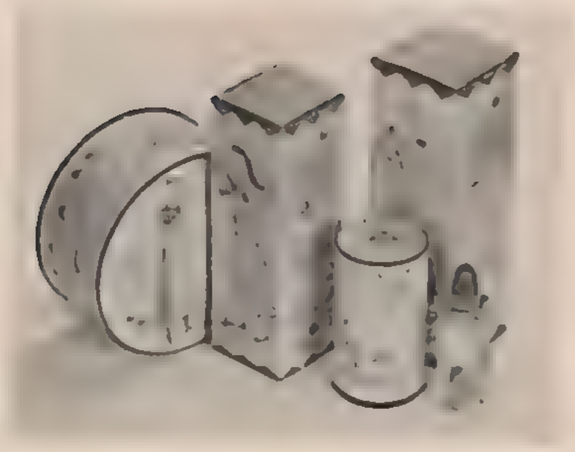
LEIGH

A DIVISION OF SHULTON, INC
NEW YORK AND TORONTO

DISCOVERIES IN BEAUTY

Schiaparelli brings out our old favourites of bath sponges and sachet in "Sleeping" fragrance. You remember...the sponge-discs that expand to a washcloth-size of cotton, the sachet that dusts a sweet smell on lingerie. Lord & Taylor.

The newest, darkest, glossiest red-of-a-lipstick that we've seen in a long time is Lucien Lelong's startler called "Havoc!"—complete with exclamation point. The dry rouge matches; the face powder in the glass jar is a blushful beige. Saks Fifth.



BAKER

Richard Hudnut's fragrant group of "Yanky Clover" items have bright new outsides depicting rolling hills, farms, flowers, furrowed fields, girls with nosegays—all sketched in gay colours of grey, magenta and lemon yellow. Lord & Taylor.

Only Beautiful LEATHER Makes Beautiful Gloves

Upon the *leather* in your gloves depends their beauty, their washability—and their serviceability. That is why smart women everywhere like gloves of lovely mellow-soft, doe-finished PEERDO Leather with its velvety even texture. Made by many of your favorite glove manufacturers. Ask for gloves of *Peerdo* Leather by name at leading stores.
WOOD & HYDE CO. *Tanners of Fine Glove Leathers* Gloversville, N. Y.

Gunther
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MINK—Natural wild or ranch—from our exceptionally large collection of new models.

Persian drama

Fabulously flattering housecoat for lounging or hostessing. wonderful new winged sleeves in "Kluana Supreme", a Kinger fabric paisley-patterned Gold on Royal Blue, Silver Grey on Ruby, Jade on Sand. Sizes 12 to 20 about $12 At LynDelle departments in better stores.

FASHIONED BY LynDelle TRADEMARK

L. APPEL & COMPANY • 99 MADISON AVENUE • NEW YORK

DISCOVERIES IN BEAUTY

Vigny's Big and Beautiful bottle of "Beau Catcher" is the largest size *ever* for this musty-sweet perfume. It holds four ounces and the crystal flacon is made with squared-off indentations—the better to have and hold on to. Saks Fifth Ave.

A good idea for an all-over deodorant is Jeurelle's "Dusting Powder Puff" in "Libretto" scent. The powder, which is actually a deodorant, is inside a pink terry cloth covering, and the whole thing is as big as your hand-span. Bloomingdale's.

In shell-pink plastic, "Photo-Finish Cream Make-Up," is creamy enough to smooth on your face without water. "Photo-Finish Make-Up Remover" is a quick-melter, the right antidote for make-up that would like to stay on and on. Bloomingdale's.

BAKER

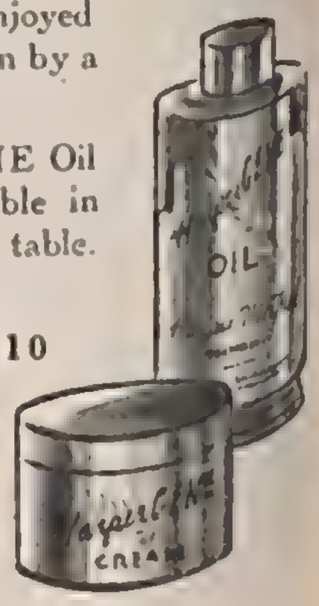
HarperGENE Skin Treatments

FOR THE "OVER 30" SKIN

Your mirror will reflect a smoother, more youthful and lovelier appearance after you've enjoyed HarperGENE Skin Treatments given by a trained Harper Method Beautician.

HarperGENE Cream and HarperGENE Oil contain estrogenic hormones. Available in attractive containers for your dressing table. Each $5 plus tax.

SKIN TREATMENTS $5 & $10



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a perfume for the woman with a future

inspired by Kathleen Winsor's

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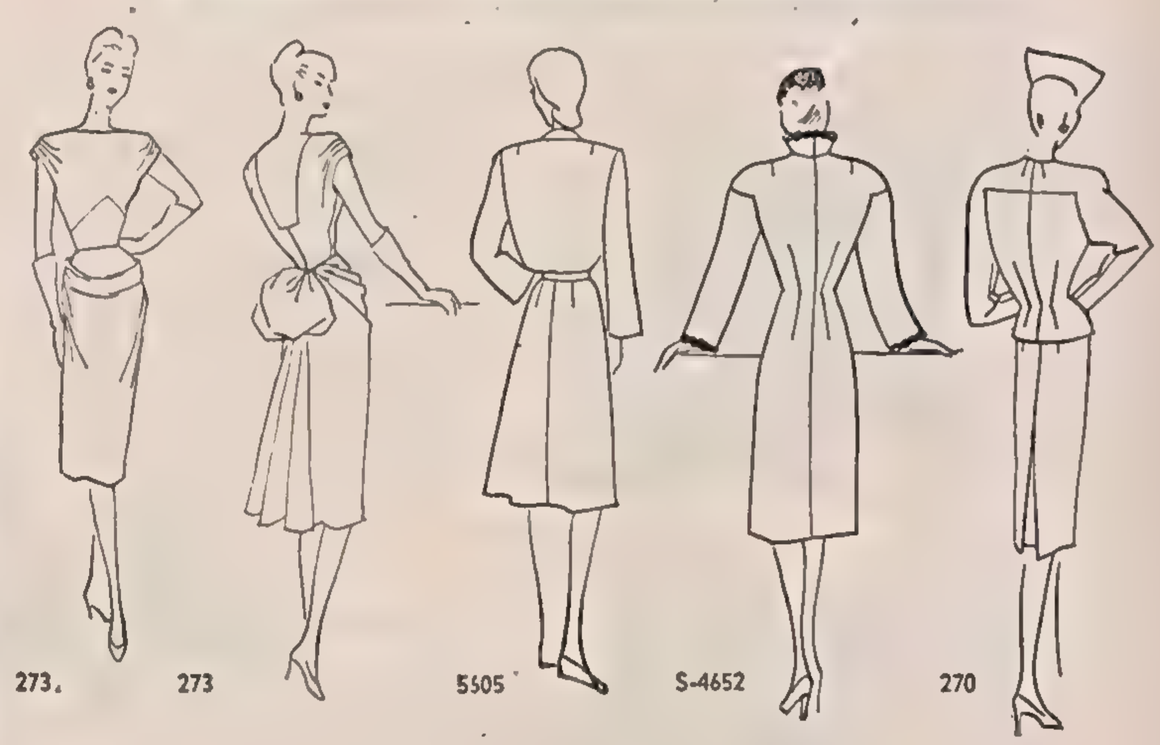
JEWELRY BY SEAMAN SCHEPPS

DESIGNS FOR DRESSMAKING



MORE views of the Vogue Designs for Dressmaking on pages 93 and 107. The short evening dress is Design No. 273; straight and snug, draped into a bustle at the back. For sizes 12 to 16 (30 to 34). The Designs for Dressmaking in Tweed: dress, Design No. 5605 ("Easy-to-Make"), is slim and flared. For sizes 12 to 20 (30 to 38). The coat, Design No. S-4652, has a standing collar, a belt in front. For sizes 12 to 20 (30 to 38) and 40. The suit is Design No. 270; sleeves and yoke of the jacket are in one piece. For sizes 12 to 20 (30 to 38).

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 168.

She's in clover—in her BRAEMAR

Beautiful, beautiful—still the Scottish sweaters of all time . . . many's the country-life and campus reputation that has started off right with a Braemar! For all their downy Shetland softness, the glow of color and easy fit, we'll take 15.70 (that's for pullover), and 17.70 (cardigan)

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THE woman whose custom-made suits are unmistakably smart in style and fit, wears HILL and DALE walking shoes for the same reasons . . . and for the further exclusive feature of fine leather, patiently hand-rubbed to a mellow, Boot Maker finish. Priced from $8.95 to $10.95.

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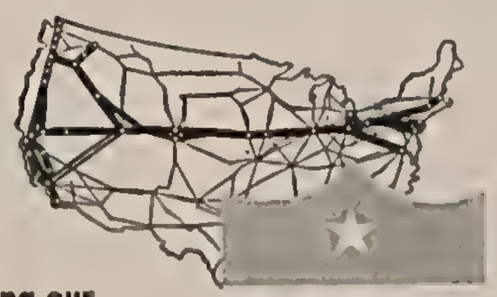
"Towndale"

Time Triumph

Golden hours served on shining wings . . .
extra hours to play, to work, to *live* . . .
this is the priceless treasure you enjoy
when you travel by United Mainliner.
Nearly half of all women like you have
experienced this time-saving feature of
air transit. It's one of the advantages
of flight about which they're most
enthusiastic. Other conveniences of
your giant Mainliner travel which women
especially appreciate: clean, dust-free
comfort, smooth riding, meticulous
service, delightfully restful atmosphere.
You'll be particularly pleased that this modern
mode of transit costs less than first-class surface
transportation. Before too long you will again
enjoy those long-postponed trips on United's
direct Main Line Airway . . . with every
attention turned to your personal service.
With your needs in mind, we are completing design
for a new fleet of giant 4-engine United Mainliners to
meet your fondest dreams of en route cleanliness and comfort.



FIRST LADIES OF FLIGHT—Women Department Store Executives are among our most enthusiastic regular passengers. United has added many extra days to their busy year through time saved on buying trips. So we're looking forward to an especially happy reunion soon—in the swift, bright luxury of the new larger, faster Mainliners we are planning for the Age of Flight.

UNITED
AIR LINES

SILVER PSYCHE

Flawless shining sterling . . . in a compact you'll love at first sight, and for a lifetime! Ask for Silver Psyche and delight in its pure beauty, its leafy scrolls, its exquisitely etched bands. A collector's piece rendered with the fastidiousness so typical of Volupté. About $16.00 plus 20% Federal Tax. At better stores.

VOLUPTÉ

Volupté reflects the prettiest faces

347 FIFTH AVENUE, NEW YORK 16, N. Y.

IMPORTANT BELTS

Pull in your simple wool dress, or your jersey-and-tweed skirt with a brave red polo belt like this: a four-inch felt girdle buckled with black leather tabs. Vogue Belt Company.* $5. Altman.

JOFFE

Wide red leather midriff, slashed in the middle and buckled twice in back. Your gold coin or medal added. Midtown design. $25. Bonwit Teller. More major-accessory belts on page 128.

* NO CONNECTION WITH VOGUE MAGAZINE

Bermuda SWEATERS

"they fit into every picture"

BERMUDA KNITWEAR CORP. • 1410 BROADWAY, NEW YORK 18

EXQUISITE TOILETRIES FOR LUXURIOUS GROOMING

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COLOGNE . . . PARFUM

moonlight . . . celestial music . . .

The Fragrance of Precious Romance!

Available at quality department stores and smart specialty shops

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THE MIDST OF LIFE

(Continued from page 104)

"It's my fortieth birthday," I said. "I can't bear it."

"What's the matter with forty? It's an age like any other."

"No," I protested, "it's the end of youth and your character should be formed. My character isn't formed and I always thought it would be. I thought when I was forty I would always know just how to act."

With amused compassion he patted my hand and said, "My child, I am nearly seventy and there hasn't been a day in my life that I haven't worked on my character."

Plateau Philosophy

It would be untrue to claim that from the moment that ray of wisdom penetrated my consciousness I have found middle age enchanting. But certainly I have come to regard it as the most interesting, the freest, most relaxed period I have thus far experienced. Middle age for women, it seems to me, can be compared to a high mountain-top plateau, achieved after an arduous ascent during which the climber had little time or opportunity to explore by-paths or even examine very carefully the road or trail by which she came, whether laboriously on foot, comfortably in a motor car, or dangerously up the face of a cliff. But whatever the conditions of her climb, she had most probably expected a peak at the top, a climax, a concentrated sense of triumph or accomplishment. When she finds a broad, wide plateau on which she may wander about as long as she retains the vigour both physical and intellectual, a flat height which offers not a single dramatic view, but a panorama disclosing many of the other paths by which she might have come, a woman is inclined to be disappointed, to retreat to the centre of the plateau where there is no view at all. This abandoning of the spirit of adventure is a mistake because, although wandering around at will on a flat height requires a different tempo and technique and may even seem dull and slow compared to the hazards, excitements, and diversions of mountain climbing, it offers two great rewards.

Looking back on one's life gives one a perspective which dissolves the hounding sense of urgency by which nature and society combine to drive women through their years of flowering and fruitfulness. But the dissolution is not destructive unless a woman lacks the common sense, will power, imagination, or character to employ this new-found perspective as a tonic starting-point. Too many women become bitter as they look back on their lives, see the mistakes they have made, the other roads they might have travelled. They fail to realize that almost every one has, in varying degrees, become *(Continued on page 151)*

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THE MIDST OF LIFE

(Continued from page 146)

at forty the person he wished to be at twenty. But the price of even partial fulfillment has come to seem disproportionate to the value received. And the great mistake made by most middle-aged women is an attempt to compensate in the same terms, later in life, for experiences which escaped them or of which they failed to take advantage in youth.

There are two manifestations of this unfortunate tendency. One of them Helen Hokinson has exposed with the exhaustiveness of a great artist—the woman who has been too busy or too lazy to develop a satisfactory intellectual or non-domestic creative life during her youth, and who joins all sorts of clubs in order to achieve a vicarious, synthetic "intellectual" experience by writing shallow little book reviews or attending lectures where she asks silly questions of visiting lecturers, bored and tired celebrities. Afraid of risking the rigours of solitude in a home too empty and quiet since the children have grown up and left it, she foregoes the joys, which once experienced are limitless, of reading not necessarily the Book-of-the-Month, but one of her own choice; or even the adventure of just sitting and thinking, an endlessly stimulating and useful occupation once the taboos against it have been broken down. The chief taboo, of course, is the great American distaste for silence. The American prides herself on being the most efficient woman in the world, but she seems compelled to talk incessantly in a high, shrill voice, punctuated with screeching laughter, of every detail of her domestic life. One need only enter any tearoom to find a brand of sociability and din on the same level of wit and interest as in a poultry yard of hens, ducks, geese, guinea and pea fowl.

The Beautiful Romantic

But far more a problem to her family and to society in general than the thwarted intellectual is the thwarted romantic. A nuisance to herself, her husband, her children, she pursues any man who can serve her as wish-fulfillment of the romance of which she feels life has cheated her. I am not denying that middle-aged men are equally subject to this particular fever, but they usually return to domestic life well on the road to recovery, rather touchingly humble, and quite willing to admit that the deception, the planning, and the lies required for a successfully conducted love-affair are, in the long run, far more boring than the again welcome routine of married life. Women are less philosophical or perhaps just less busy. Having temporarily been made to feel glamorous and important, they tend, once the fun is over, to become equally re- *(Continued on page 152)*

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THE MIDST OF LIFE

(Continued from page 151)

sentful towards the married men or men younger than themselves who do not wish to marry them and towards their husbands who, charitably enough, continue to take them for granted. One of the great weaknesses of the American woman is her failure to realize that whereas in the realm of the mind, middle age can be the most adventurous time of life, physically it is not a period adapted to romance or the hectic pursuit of an alibi against a legitimately vanished youth. Middle age should be a time of peace, serenity, and spiritual comfort.

Comfort for the mind and spirit as well as for the body demands experience, wisdom, generosity, and perspective. The first of these qualities any woman has acquired by the mere process of living forty or fifty years. But the urgency, the ambition, the legitimate seeking of self-expression in youth precludes the development of the other qualities until the pace slows down, the pressure is removed. That is what I find so charming about being middle-aged. There is no longer any hurry. One need no longer be driven by the fear of the discrepancy between one's image of one's self as a good mother, a good wife, a good writer or sculptor or buyer or cook, and the actuality. If one has been a bad mother, it is too late to change, but one might become a good writer. A bad writer might become a good cook or gardener. In any case, it is too late to worry and any middle-aged woman can become, if she honestly wishes to, a source of comfort, serenity, and peace, qualities which certainly are indispensable in the violent, brutal world in which we live.

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PRIMER OF FRENCH POLITICS

(Continued from page 97)

alliance called the 'Popular Front.' In that way, they gained a majority of 56% in Parliament: 12% Communists, 27% Socialists, 17% Radicals.

"In 1940, there was no election because of the war. In 1945, we had municipal elections. They gave more gains to the Socialists and Communists, while the conservative parties shrank still more. The Communists benefited by their patriotic support of the Resistance, and some of the Rightist groups were discredited by their support of Pétain and the collaborationists."

"And now the Socialists, who first appeared in Parliament as extremists, have become sort of middle-of-the-road?"

"Exactly. Their progress has been gradual and constant for three or four generations, just as it has been in England. This is no sudden revolutionary fever; for seventy-five years Parliament has been slowly conquered by the Left, at the rate of about 1% a year.

"As the Leftist party grows in size, its responsibilities increase, and its leaders grow older. At first, an extreme Leftist is little more than an ardent trouble-maker, a visionary, a violent critic of things as they are. Twenty-five years later, many of the reforms he advocated have taken place, and he has been called upon to carry his share in the government. He has become identified with national leadership rather than with revolt; and someone else is doing the violent opposition. And of course there must always be some of it.

"Violent opposition is a French tradition. It goes back eight hundred years: read Henri de Jouvenel's *"Huit cents ans de révolution française."* We had our bolsheviks in the thirteenth century. We have digested many theories and many régimes—it doesn't keep us from occasional indigestion, but it helps mightily in our recovery. It is when the French are recovering from their disasters that they are at their best, because they fall back on their own resources, and on traditions prepared centuries in advance."

"How many of the old 'traditions' do you think are valid today?"

"One is the aristocratic and military tradition, going back to the *Chanson de Roland*, at least. Two—the Christian, Gallican tradition, very much alive. Three—the liberal, rationalistic tradition of our philosophers and teachers, rooted in the French Revolution. Four—the Socialist and humanitarian tradition; it goes back much farther than Karl Marx, who has never had as much influence with us as Proudhon, Saint-Simon, Jaurès, and Anatole France.

"Hitler did us one service: he forced us to see that these rival traditions had one feature in common, and not a negligible one: a recognition of the importance of the human being."

"Who are the leaders that France will follow in the post-war years?" *(Continued on page 155)*

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PRIMER OF FRENCH POLITICS

(Continued from page 154)

"The French don't admit that they do follow their leaders. They want just 'representatives.' They don't want leaders to do their thinking for them. They may do it all wrong, but they insist on doing it themselves. Before taking directions, they ask 'why,' like the *enfants terribles* that they are. In the French army, it pays an officer to explain to his men the motives behind the commands they are given. They love it.

"The Underground was, of course, an expression of outraged patriotism. But it was also a personal revolt against regimentation. Our politicians will have a hard time in the post-war period: the Maquis wasn't the best sort of training for passive acceptance of any leadership. Probably the biggest problem of each political group today will be to find a way of obtaining a minimum of party discipline within its ranks. Remember that the ideal political party, for a Frenchman, would be made up of just one member—himself.

"He accepts organization as a necessary evil: it forces him to temporary compromise, but his opinions are never quite like those of his fellow-partisans. He dislikes that compromise, because he likes to feel different. Moreover, difference gives rise to discussion, and discussion is an important rite to him. It keeps his mind alive. In party discipline, he fears for his separate identity. If he can't disagree, he's afraid of losing his very existence as a self-respecting person. All this is at the core of French politics. I'll admit that it makes the first approach a bit confusing."

"Well then—who are the men the French will choose as their 'representatives'?"

"The French have a rather rich variety of men, old and new, to guide—but not to control—their political parties. Among the old Rightists, decimated by collaboration with Vichy, there remain some excellent patriots, much respected even by their opponents. Such a man is Louis Marin—an energetic, old-fashioned patriot with a big moustache and a flowing necktie, who fights clean for the good old ways of life and government.

"Next come the Liberal Catholics, who wield much influence throughout France, especially with the provincial élite. Georges Bidault, Foreign Minister and first French delegate at San Francisco, is a Liberal Catholic. A professor of history and a newspaper editor before the war, he has a round, youthful, intelligent face that doesn't suggest a leader of one of those organizations that worked in the dark and lost their members, one by one, through torture and firing squads.... Then there is René Pleven, Minister of Finance, who was Charles de Gaulle's right-hand man in London from 1940 on, and Minister of Colonies when Free French territory was nothing but colonies. Pleven is a tall, thin, quiet man with an extremely forceful, enterprising temperament—an international *(Continued on page 156)*

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PRIMER OF FRENCH POLITICS

(Continued from page 155)

financier by profession. He has always served the idea of world organization for peace.... Outside the political personnel, the great writer François Mauriac is a leader of the Liberal Catholics. This party has moderate social views, and probably comes closer than any other party toward representing De Gaulle's own preferences.

"The Radicals—who are now only slightly to the Right of Centre—have as leaders the veterans Edouard Herriot and Jules Jeanneney, former presidents, respectively, of the Chamber of Deputies and of the Senate. Herriot is the more colourful of the two, a popular figure with his huge bulk, his huge appetite, his huge culture, his absolute incorruptibility, and his sentimental appeal. Herriot was a typical middle-of-the-road French democrat, and America remembers that he resigned from the Premiership in 1932, rather than agree to the non-payment of French war debts to the United States.

"The Socialists, at the middle Left, have many younger men whose names are not well-known now but will be soon. Also veterans like Léon Blum, the head of the party—an intellectual Jewish aristocrat, a man of deep convictions, hated by some, but elected by the French working class to be its leader. There is also Paul-Boncour, who signed the United Nations Charter for France. He is a brilliant barrister, long a champion of the French thesis on collective security and sanctions—a thesis now victorious at San Francisco. Delegates and visitors to the Conference there remember the handsome features, the flowing white hair of this old leader.

"The Communists, at the extreme Left, have as their elder statesman Marcel Cachin, the thoughtful doctrinaire with the drooping moustache, who is just as much esteemed by the extreme Left as Louis Mavin is esteemed by the extreme Right. Among the Communists' efficient executives are François Billoux, Minister of Public Health (he, too, was at San Francisco), Jacques Duclos, Thorez, and other forceful personalities."

"What about French women and their entrance into politics—at last?"

"You'll hear from the women, all right. They vote. What's more important, they get elected. There are a dozen of them now in the Consultative Assembly. There is Andrée Viénot, whose husband was our Ambassador in London—he died shorty after the Liberation, and is one of our greatest losses. There is Lucien Vogel's daughter, Marie-Claude Vaillant-Couturier, back from years of imprisonment in Germany. There are the widows of Brossolette and Péri, martyrs of the Resistance who were executed by the Germans."

"What are the various parties disputing about at the moment?"

"Mostly about constitutional reforms. The *(Continued on page 157)*

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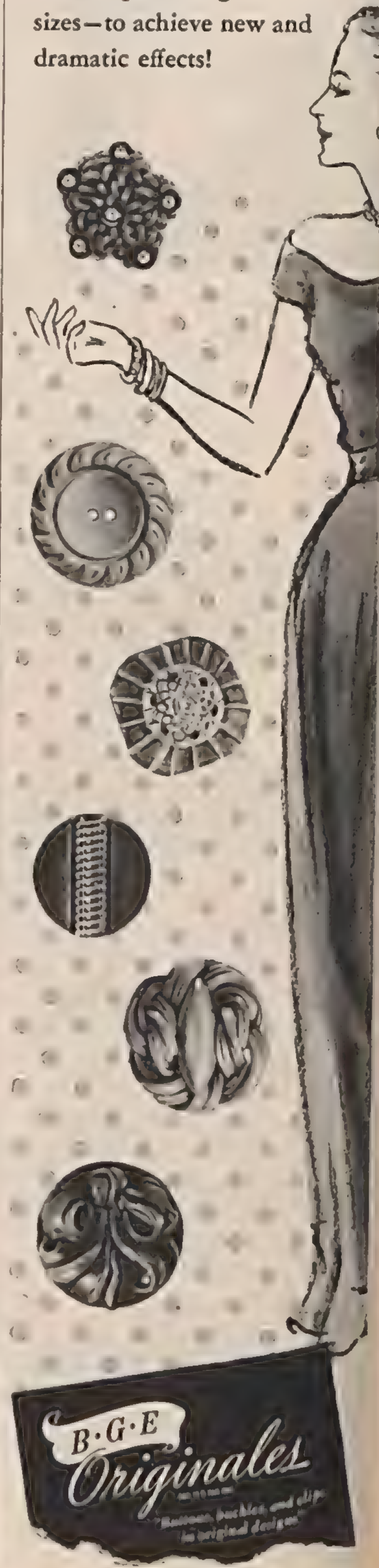

PRIMER OF FRENCH POLITICS

(Continued from page 156)

moderate Rightists wish to stick as closely as possible to the 1875 Constitution, which was a bourgeois republican one. They want more stability for the executive branch of the government.

"Most of the Leftists want a single House—in other words, they want to suppress the Senate, which they accuse of conservatism. Other Leftists would be content with a change in election rules. All the Left wants to preserve parliamentary control over the executive. The Socialists have a sweeping program of economic reforms, as the English Socialists have.

"The substantial majority of French people agree on a number of necessary changes. These are not revolutionary in a political sense, since they are only further applications of democratic principles proclaimed long ago. But their effects will be socially far-reaching, especially in bringing about the debacle of privilege. This is much like the trend in Britain during the last twenty years."

"How will the new Labour government in England affect the French?"

"I suppose that it will bring more cohesion and solidarity between the nations of Western Europe. It was a tragedy when, at the time of the Spanish Civil War, France had a Popular Front government while England had a Conservative one. The present set-up will facilitate the early formation of a European federation, long retarded by the presence of a powerful aggressive Germany in our midst. It will also help us to liquidate old and futile Anglo-French rivalries, like those that recently flared up in the Near East, when the British distributed arms to the Syrians, and the French rejoiced at every British *embêtement* in Palestine or India. We should be able to grow beyond that stage now.

"Another effect of the British elections may be to weaken, if only slightly, the Communist appeal to our voters. The Communists benefited from a dilemma: 'You must choose between the Tories and us.' Well, the British have proved that there is a possible third choice."

"Under these new conditions, do you think there will be more political stability in France? We were always hearing of crises, and the government's being overthrown..."

"Yes, it used to be too easy to force a change in government—there was an unwritten law, resulting from an excess of democratic scruples, that whenever the government suffered a rebuke in Parliament, on any subject whatever, it had to resign immediately. Perhaps the words 'crisis' and 'overthrow' were too strong; in most cases, 'reshuffling' would describe the process better. Sometimes a single minister was dropped and replaced. The government bureaus, the ambassadors, and so forth, didn't change as they do in the United States when the elections bring a new administration. There was less stability for cabinet *(Continued on page 158)*

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PRIMER OF FRENCH POLITICS

(Continued from page 157)

ministers, but more security for civil servants, magistrates, and diplomats in their careers."

"Now if you had to sum up what the French expect of their 'representatives'—since you won't let me call them 'leaders'—would you say that it's the preservation of that personal freedom they love so much?"

"No. For that preservation, the French count primarily on themselves. What they expect of their politicians is something quite different: the defense and promotion of their many big and little local interests, social and economic. All that is very human, very homely, very unromantic indeed.

"But these many local interests do form a national pattern, and our people have just rediscovered, by the most cruel experience, that the prosperity, the security, and the very life of each Frenchman are dependent on the national life and security, and that these, in turn, are part of a greater whole.

"European peace and order are not luxuries to us. They are necessities, and we now know it. That is why if I had to name what we require first from our deputies in this year 1945, I would say: that they build and preserve and enforce the European peace in such a manner that no one can endanger it again. On this, *all* our political parties are united."

[Author's note: *In the 1945 French elections, a mushroom growth of Resistance parties appeared, and contended for representation. These groups lack political labels. They are known by their initials; the most important are the F.N.* (Front National), *the M.L.N.* (Mouvement de la Libération Nationale), *the O.C.M., the C.D.L.R., and the M.R.P.*

Most of these Resistance groups belong to one or the other of two national federations: the M.U.R. (Mouvement Uni de la Résistance), *which is Marxist in tendency; or the* Union Démocratique et Socialiste de la Résistance, *whose tendencies are moderately socialistic, but non-Marxist.*]

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(Continued from page 92)

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RICE PADDY NAVY

(Continued from page 113)

of their precious TNT. Ingenuity was essential. They used every kind of homemade container, empty gas drums, rice baskets, bamboo sticks equipped with modern devices. One of the favourite land mines was nicknamed "Purnell's Persuader" after the admiral who devised it. Operated on a vibration principle, it was one hundred per cent. efficient, particularly in destroying supply caravans. Among the most efficient ways of destroying river traffic was the simple but daring process devised by Lieutenant Champe of the Yangtze River raiders. In this process, two mines were tied to either end of a line, then held by men on opposite sides of the river until the ship pushing upstream nestled its bow into the line. The mines then would be released to float alongside the hull, exploding by contact or bump.

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Helping Chennault's Flyers

To aid the work of the Rice Paddy Navy, China was divided into five intelligence sectors. Each sector had a network of outlying satellite stations, sending in regular field reports to headquarters. In this way, they helped Chennault's flyers in the job of mine-laying, allowing them to do their destructive sowing at the strategic time when traffic was heaviest. As a result Shanghai and Hong Kong were often tied up for five or ten days by the Army Air Force.

Perhaps no single feature of Navy Group activities has been more important than the successful training of Tai Li's guerrillas in the science of modern warfare. There were thousands in the command-army under the General, poorly armed and equipped. At this time they were losing four men for every Japanese killed, and even China's manpower is not inexhaustible. The *(Continued on page 161)*

RICE PADDY NAVY

(Continued from page 160)

Navy Group opened fourteen schools for these men, furnishing them with weapons. They were trained in the use of these modern weapons, were taught scientific demolition, scouting, mapping. Each training camp was manned by forty Americans—officers and men. A class roster was anywhere from two hundred to two thousand Chinese guerrilla students. Many thousands passed through these fourteen schools.

After three months of training, the guerrillas went out in orderly columns, three detachments to each column of approximately fourteen hundred men. Along with them were U. S. Marines and Navy personnel. Guerrillas were now able to keep their losses down, losing only one Chinese guerrilla for every Japanese killed.

The Pirates

At the end of a year the Navy found that two and a half Japanese were killed for every U. S. weapon placed in navy-trained guerrilla hands. The troops' morale was greatly bolstered by the Americans who went along with them. A magical new factor came into the new life of the Chinese fighting man. For the first time he was guaranteed medical aid. No longer was he left to die by the road when wounded. Instead, some one picked him up and took him to a hospital. One such navy-run base hospital was so close to Shanghai that the reflection of the city's lights was visible from the sickbay at night.

Perhaps the most unexpected of all the groups working with Miles were the pirates—twenty thousand of them—sailing the length of the China coast. Their job was to verify coastal submarine and mine sinkings, to board enemy ships disguised as stevedores and fishermen. They were given cameras to photograph coastal installations. Furthermore they were given training in modern warfare—in two separate groups, because the two pirate bands were deadly rivals. (One band had a woman chief-of-staff.) Occasionally they appeared to be in league with the Japanese, guarding off-shore islands for them. On the islands, the pirates came to know every machine-gun nest. Had a fleet landing been made, it was the pirates who would have taken the islands, effecting liaison. For their contribution to the defeat of the enemy Japan the pirates have been awarded their greatest accolade—no longer are they classified as outlaws and buccaneers but today they have been officially accepted as lawful and honourable citizens of the Republic of China.

The Navy Group had its finger in many pies. But no job accomplished was more magnificent than that done by *(Continued on page 162)*

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RICE PADDY NAVY

(Continued from page 161)

the reconnaissance expeditions which went to get the specific data necessary in case of major fleet landings. Two separate units went out toward different sectors. Each unit consisted of some thirty Americans and several hundred Chinese. They travelled on foot, in junks, in small groups which later met behind Japanese lines. They slept under floor boards of junks, in deserted temples. The work had to be done slyly by day, the party travelling at night.

Movements by day were always dangerous because of the curiosity of the Chinese, who wondered at six-foot-tall coolies striding along. Any talk invariably brought out Japanese searching parties. At night, dogs barking were likely to give the alarm, but the men learned to silence the animals with sling shots. The best dodge was to get a Tai Li agent to hint to Japanese stool pigeons the party's route. Then the Americans could safely travel alternate routes. Experts in amphibious landings observed, took soundings, photographed almost every inch of the southeast China coast. Doctors reported on diseases, endemic and epidemic, and listed every known case of illness occurring in the past year, including heat prostration. They reported available hospitals, counted beds, and somehow took clandestine stock of available medicines. Agricultural experts estimated crops and food.

The data would have been impressive even if accumulated in a friendly nation. To achieve such detail and accuracy in enemy country was miraculous. Nothing was left to guess work. (Only three Americans and no Chinese were lost on the expeditions.) If the fleet had landed, thousands of lives would have been saved, and fighting hours shortened.

It was a magnificent show, conceived by an imaginative, far-sighted man, but Admiral Miles would not have succeeded without General Tai Li. Through SACO more than thirty thousand Japanese were killed by Chinese and Americans of the Rice Paddy Navy. The men in the valley heard the Navy's best praise: "Well done."

SORRY IF WE'RE LATE . . .

The nation's transportation facilities are still taxed to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

PARIS AUTUMN COLLECTION NOTES

(Continued from page 102)

• LELONG has a suit line that is elegant and full of promise: the long, tubular jacket, fastened diagonally, and worn with a straight skirt. It's decisive and strong in bright blue, bordered with black astrakhan; or mink-edged, as in the sketch on page 100. These suits look wonderful after all the pinched-in-waist ones. The topcoats continue to have full skirts, pinched-in waists, padded hips, exactly like the ones shown last year. The "Canadienne" still appears very elegant, very flattering. There is a good lumber-jacket in beige—flat caracul—that is bulky and smart. But generally speaking, fur simply does not exist in France any more. Even a tiny fur collar runs the suit price up to the hundred-thousand-franc mark. The evening clothes of Lelong show definite influence of the costumes in Romney paintings (*see page 101*).

• MOLYNEUX has clung to the comfortable tailored suit, with long, double-breasted, small-waisted jackets and fitted hips rather than rounded ones. The silk or woollen day dress often has a fine pleated skirt coming from under a swathed, draped hipline and plain bodice. There is actually very little news in his coats; they are either straight and loose, or full-skirted and belted.

• MAGGY ROUFF has some skillful day dresses which have a flat-in-front, full-in-back look that is interesting; the front is very plain, the back is given fullness with pleats, gathers, or a drawstring at the waist. Her loose, monkish, roll-back sleeves are good, and new. She uses back-fullness again in a double-breasted, roll-collared coat of greenish beige velvet. She also has one really lovely black velvet dinner-dress with swathed hips.

• PATOU. The significant new line, here, is the completely flat-in-front feeling in day dresses. (*See dress sketched on page 102, with curved side-seams widening into hip-pockets.*) Here, too, swathed hips are shown. Suits have one unexpected feature: revers that button back. And umbrellas are slung over the shoulder rifle-wise, by way of a leather strap fastened to both ends.

• BALENCIAGA hints at real changes to come in future Paris collections. His longer skirts have a 1918 look when they are topped by slope-shouldered, bell-shaped jackets. He is master of the swathed hip silhouette, applying it even to plaid woollen single- or double-breasted day dresses. The suits in this collection are varied—most wearable; one of black woollen has buttons going straight down the front to the waist, then curving to the side. This is worn with a black fox neck-tie.

• More Paris autumn collection reports in the November 1 issue of Vogue.

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KEEP ON BUYING WAR BONDS

MRS. HENRY'S BUFFET RECIPES

(Continued from page 127)

Mrs. Charlton Henry serves this simple, simply perfect food, at small semi-buffet luncheons and dinners in her Chestnut Hill house.

Bouillabaisse

½ pound of butter
1 pound of filet of flounder, cut in pieces
10 small clams
1 clove of garlic
2 bay leaves
1 teaspoonful of salt
1 quart of boiling water
2 onions, minced fine
Meat of small, boiled lobster
1 cupful of shrimp
10 oysters (remove eyes)
1 sprig of parsley
Pulp of 1 lemon
½ teaspoonful of powdered saffron
1 cupful of sherry

Melt the butter. Add it, and all the other ingredients except the sherry, to the quart of boiling water. Cover tight, and boil for twenty minutes. If necessary, thicken with a little flour. Add sherry, and pour into soup plates or bowls, over slices of toasted French bread.

Fish House Shad with Roe Sauce

This is a famous Philadelphia recipe, served at the men's club "The Fish House."

Clean and split a three-pound shad. Put skin side down on a buttered oak plank one inch thick and a little longer and wider than the fish. Sprinkle with salt and pepper, and brush with melted butter. Bake in a hot oven twenty-five minutes. Remove from oven, spread with butter, and garnish with parsley and lemon.

Steam shad roe for about twenty minutes, then remove membranes and skin, and put through a large strainer. Bring some chicken stock to the boiling point in the top of a double boiler and, while stirring constantly, add the strained shad roe. Season with salt, pepper, cayenne, and a little nutmeg. Just before serving add a wine-glassful of Madeira. The sauce shouldn't be too thin.

Potato Chowder

2 tablespoonfuls of butter
2 tablespoonfuls of flour
6 slices of bacon
6 diced cold potatoes
1 large onion, finely chopped
1 pint of chicken broth
1 pint of milk
1 pint of cream
Chopped parsley

Make a sauce with the melted butter, milk, cream, and chicken broth. Chop and fry the bacon and onions, and add them to the sauce, with potatoes and chopped parsley. Cook ¾ of an hour over a slow fire.

Oyster Stew

(to serve one person)

½ cupful of cream
1 egg yolk
6 to 8 oysters (remove eyes)

Simmer the oysters in a little juice, adding more juice gradually. Beat up egg yolk and cream, and pour into the simmered oyster juice (don't let it boil). Season with salt, pepper, mace, and grated onion. Add a little sherry, and serve very hot, sprinkled with chives.

Sunshine crackers, split, buttered, and toasted very brown, are an attractive addition.

Veal Kidneys

Soak veal kidneys, and remove the veins. Cook for about two hours in water to which you have added carrots, onions, celery tops, and a bunch of parsley. When cooked, strain off the juice into a bowl.

Put 2 tablespoonfuls of butter in a hot saucepan, with a little flour. Add the juice, and some cream. Add kidneys. Season with salt, pepper, kitchen bouquet

(Continued on page 165)

In fall and early winter, The Gideon becomes your own country house party. There are guests *you* might have chosen for good company. Pine air . . bright foliage . . lend *extra* zest to golf and woodland walks and canters. You'll *benefit* from the Restoration Cure or Special Therapies of The Saratoga Spa. Shall we reserve a room..a suite..and a chair before the crackling fire? A few hours by through train from New York City. Myron H. Woolley, Manager.

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MRS. HENRY'S BUFFET RECIPES

(Continued from page 164)

and sherry. Serve with diamond-shaped croutons around edge of dish..

Oyster Crabs

Mrs. Henry's cook prepares these in a chafing dish, but they can be handled just as well on a kitchen range.

Heat a pan, and fry oyster crabs in butter, seasoned with pepper and a pinch of salt. When they are a light red colour, add sherry or Madeira and serve at once.

Mushrooms and Rice

Boil the rice in chicken soup. When it is cooked, melt some butter in a saucepan, chop up onions and mushrooms, and simmer them in butter until golden brown. Drain off the chicken soup from the rice. Add the rice to the onions and mushrooms. Turn them lightly in the pan until everything is blended. Season with salt and pepper. Add a little of the hot chicken broth if the mixture seems too dry.

Escalopes

Hash the white meat of two chickens. Mix well with a third of their volume of bread crumbs, soaked in milk and pressed. Add cream, in the same quantity as the bread crumbs. Season with salt and pepper. Mix all these ingredients thoroughly into a consistent paste. Use a paste board, and a strong knife. Divide the paste into pieces the size of an egg, and shape them like escalopes. Roll them in the crumbs of stale brioche or bread, and fry in butter. When about ready to serve, cover them with this sauce: 3 ounces of butter, melted in a saucepan; chicken stock; a little lemon juice.

Curried Apples

4 medium sized apples
3 tablespoonfuls of butter
3 teaspoonfuls of brown sugar
1½ teaspoonfuls of curry powder

Cut apples in halves through the centre, making top and bottom halves. Core halves, but do not peel them, and place them in a Pyrex baking dish. Blend butter, brown sugar, and curry powder, and spread mixture on the apples. Bake for 25 minutes, and serve smoking hot.

Baked Fruits

Use peaches, pears, or plums. Skin the peaches and pears, leave skin on the plums. Put the fruit in a baking pan, with a little water, honey, cinnamon, and cloves. Keep basting the fruit, until it is tender and the sauce is sticky. Serve hot, with sour cream.

Apples may be baked in the same way. Core them, but don't remove the skins.

Lady Fingers

½ pound of powdered sugar
6 eggs
¼ pound of flour
Juice of half a lemon

Separate the egg whites and yolks. Beat the yolks and sugar together until they are lemon-yellow. Sift flour into the mixture. Add lemon juice. Stir in stiffly beaten egg whites. Pour into a pan with lady-finger-shaped sections. Bake in an oven about 300°F. for seven minutes. Dust with confectionary sugar.

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SHANGHAI GESTURES

(Continued from page 113)

him again, I forced myself to walk away. Such was the tension of this dangerously phony situation which could not be remedied until enough Chinese troops could be flown in to assume command.

A Japanese journalist, U. S.-educated, talked freely about the war. His remarks were pat, portentous, and significant. Although he considered himself a liberal, and was often called pro-American, he could not see anything dishonourable in the attack at Pearl Harbor. "Obviously, negotiations had broken down in October; the first to strike would be the first to win, and that was no worse than the atomic bomb." He admitted that at the time he had considered it a dangerous gamble. "The next time Japan must enter a war only when it is certain which side will win." In his opinion, the occupation of Japan would be simple. "In order to get the invader off the sacred soil more speedily, the people will cooperate to the fullest. If former Ambassador Grew were selected as MacArthur s adviser it would expedite matters: he understands the Japanese and knows how far they can be tried before they revolt."

The Shanghai gesture of those foreigners who escaped internment was one of profoundest self-pity. Yet even those who were poor seemed decently dressed and adequately fed. As for the rich, their shops were still stocked with American canned goods, grape juice, Kleenex, Scotch whiskey, French perfumes, and cosmetics. Collaboration came easy to many. They excuse themselves on the grounds that it was temporary, and only a defensive move taken after Japanese warning. That warning was that the *gendarmerie* was watching, and that detention in the dread inquisitorial resort, Bridge House, was imminent. The foreign women who played this treacherous game, or those who were satisfied to sit on the sidelines watching the men they lived with do the ugly work, are still in circulation. They are easy to spot. They are inevitably the women with the sleekest coiffures, the coldest, sharpest faces. Greed and corruption are as natural to them as the oxygen they breathe, and easy living is their only thought.

Even those foreigners who avoided such enemy lures have sympathy only for themselves. Hearing for the first time that America had rationing, they smiled knowingly and whispered sweetly that "it was only a gesture, of course." Right now they expect the first ship entering Shanghai to bring them American cigarettes, provisions, fashion magazines, and tourists. They expect Uncle Sugar to hold their hand. They ask for American newspapers just for the market quotations.

What disturbs them most is this talk of Shanghai's belonging to the Chinese, and when told "this is a Chinese show," they look at the speaker as at an idiot child. The loss of extraterritorial rights has shattered them completely, while war affected only their creature comforts. They make no bones about their hatred of the Chinese, and will cross a hotel lobby to tell a *(Continued on page 167)*

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SHANGHAI GESTURES

(Continued from page 166)

stranger in uniform that the Japanese were correct, that the Chinese were hopeless. Selfish for two generations, they have accepted no responsibility except their own pleasure, have been loyal only to themselves, have had no binding allegiance, except when it was expedient. Today they have reached the end of their velvet rope.

The Shanghai gesture of the American in uniform consists of raised hackles, clenched fists, and deep-throated growls. They entered the city by air in small groups, and often were driven from field to town on Japanese trucks, with armed Japanese beside them. Americans do not take well to this kind of sinister fantasy; it is not easy if you have followed the war from Pearl Harbor to Guam and Saipan, from Iwo Jima to Okinawa, if you have seen friends killed, or ridden hospital planes with the wounded, or sweated out fighter missions blasting at communications just outside Shanghai.

The American soldier in Shanghai sees seventy thousand Japanese, not one of whom considers himself beaten, and that goes for over a million more scattered through China. Their homeland may have been battered as Germany never was, but even in the midst of ruin the Japanese talk not of surrender but of rebuilding a greater Japan.

The American soldier worries about his own country, where he is afraid war's end means forfeiting the whole thing; he, the American soldier, wants to forget, but with one eye cocked and an ear open, as he learned in the jungles of Guadalcanal. And besides worrying about home, he worries about controlling his righteous rage here in Shanghai. Too well-trained a soldier to start a riot, he curses the enemy, talks about taking his sword and what he would like to do with it.

The other night a young officer was sitting with three upswept blondes, when an intelligence officer called him aside, "Do you know who these people are?" The lieutenant answered briskly, "Yes, sir; they're collaborationists. I thought I'd see what makes them tick."

The Americans are having a good time watching what makes Shanghai tick, but most of all they are having fun screaming at all hours of the day and receiving the acclaim of the Chinese. One soldier beamed, "Hell, I felt like I did it all alone. Just me. Everytime I get in a rickshaw I say, 'Who is this guy, MacArthur?'" But another said, "I'm enjoying the cheering in China just in case they meet me back home with a bushel of apples and a stand." And a third spoke up, "I like to hear 'em cheer because at home the people probably won't like what I tell them, particularly when I say it isn't over and that we've got to keep pressure on the Japanese, and make them weep for every American they killed. And if we don't, well then, I wonder, is this the peace we are getting killed for?" All these are part of Shanghai's multiple gestures, but right now they're important to us all.

It's a sort of bloom on a woman. If you have it, you don't need to have anything else. If you don't have it, it doesn't much matter what else you have. (Sir Jas. Matthew Barrie)

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But it's still too expensive a luxury to afford. Too many people would pay too much for it. You'd enjoy your indifference at the expense of the hundreds of thousands of men in the Pacific, with good reasons of their own for being bored and bitter. The thousands of men in the occupation forces in Germany, and in hospitals all over the world—waiting drearily for the U.S.O.-Camp Show units to bring them a fresh breath of entertainment. The thousands of returning veterans, who rely on the clubs and canteens of the U.S.O. to smooth their transition into civilian life. The millions of brave civilians in countries lately occupied by Germany and Japan—people still too stunned, cold, hungry, and exhausted to stand up against the future alone.

When you contribute to the National War Fund you must do it through your local campaign, you are helping to keep alive these vital agencies for the comfort and aid of our own servicemen and women: the U.S.O., the U.S.O.-Camp Shows, the American Field Service, and the United Seamen's Service—"U.S.O. of the Merchant Marine."

For the people of our Allies, the National War Fund is financing a variety of new services. The Philippine War Relief has a program to meet the medical and rehabilitation needs of a people starved and enslaved by the Japanese. The Friends of Luxembourg have a double-twist project: camps for the re-re-education of the children whom the Nazis took to Germany to "re-educate." American Relief for Czechoslovakia plans to replace hospital equipment stolen by the Germans, and to provide education abroad for promising students (Czech schools were generally demolished by the Germans). American Relief for Holland is rushing to the Hollanders shipments of hydrolysates—newest chemical development for feeding a people so weakened by malnutrition that they can not assimilate food normally.

The National War Fund supports these other important Allied Relief Services: the U.S. Committee for the Care of European Children, Refugee Relief Trustees, United China Relief, American Relief for France, the Greek War Relief Association, Belgian War Relief, American Relief for Norway, Polish War Relief, United Yugoslav Relief Fund, United Lithuanian Relief Fund, and American Relief for Italy.

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Personal planning: Junior grade

The following shops throughout the country have the clothes shown on pages 120, 122, 123. In the list below, numbers 1 to 6 after the store name indicate the particular clothes available at each of the listed shops. (Vogue's Junior Fashion #1: sizes 9 to 15. Fashions #2 and #4, sizes 10 to 16. Fashions #3, #5, #6, sizes 7 to 15.)

BRONZE AND BLACK WOOL SUIT SHOWN ON PAGE 120

Baltimore, Md. . . . . Hutzler Bros. Co.
Boston, Mass. . . . . Jordan Marsh Co.
Buffalo, N. Y. . . . . Flint & Kent
Denver, Colo. . . Denver Dry Goods Co.
Detroit, Mich. . . . Himelhoch Bros. & Co.
Hartford, Conn. . . . G. Fox & Co., Inc.
Indianapolis, Ind. . L. S. Ayres & Co., Inc.
Memphis, Tenn. . . . The John Gerber Co.
Minneapolis, Minn. . . . The Dayton Co.
Nashville, Tenn. . . . . Cain-Sloan Co.
Omaha, Neb. . . . J. L. Brandeis & Sons
Philadelphia, Pa. . . . . The Blum Store
Seattle, Wash. . . . . Frederick & Nelson
St. Louis, Mo.
Scruggs-Vandervoort-Barney, Inc.

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